



**ANTIQUITIES AND  
ANCIENT ART**

MAY 23, 2024

**FREEMAN'S | HINDMAN**





# ANTIQUITIES AND ANCIENT ART

## SALE 1343

May 23, 2024 | Chicago  
10:00am CT | Live  
Lots 1–268

### PREVIEW BY APPOINTMENT

222 North Maplewood, Chicago, IL  
[antiquities@hindmanauctions.com](mailto:antiquities@hindmanauctions.com)

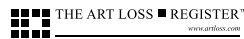
Monday, May 20 | 10:00am–5:00pm  
Tuesday, May 21 | 10:00 am–5:00 pm  
Wednesday, May 22 | 10:00am–5:00pm

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# FREEMAN'S | HINDMAN









# ANTIQUITIES AND ANCIENT ART

## LOTS 1–268

### PROPERTY FROM THE TRUSTS AND ESTATES OF

The Estate of Donald Wonder (1938–2023), California and New Jersey

The Estate of Marianne Mantell (1929–2023), Princeton, New Jersey

The Estate of Philip Pearlstein, New York

The Estate of Robert Haber, New York

### PROPERTY FROM THE COLLECTIONS OF

A California Private Collection

A Florida Private Collection

A Midwest Private Collection

A New England Collection

A New York Collection

A New York Private Collection

A Private Brooklyn Collection

A Private California Collection

A Private Chicago Collection

A Private Collection, Bergen County, New Jersey

A Private Collection, Chicago, Illinois

A Private Collection, Glenview, Illinois

A Private Connecticut Estate

A Private Connecticut Collection

A Private Georgia Collection

A Private London Collection

A Private New Jersey Collection

A Private New York Collection

A Private New York Collection

A Private Swiss Collection

A Private Texas Collection

A Private West Coast Collection

An Illinois Private Collection

An Important Midwestern Scholar

The Brummer Collection from Drs. John and Pat Laszlo, Atlanta, Georgia

The Collection of Alexander Martin, Miami, Florida

The Collection of Carl and Rosa Askonas

The Collection of Mr. Felix Brejente, Schaumburg, Illinois

The Myra and Larry Karp Collection of Musical Boxes and Automata,  
Seattle, Washington



## THE WONDER COLLECTION

### Lots 1–79

Donald H. Wonder, a distinguished professional musician and antiquarian, was born in 1938 in Berkeley, California. Although initially pursuing a career in classical music, his fascination with ancient art was ignited at the age of 18 when he acquired his first piece—an Egyptian scarab. This pivotal moment marked the beginning of his lifelong passion for collecting and delving into the narratives woven within ancient artifacts. While studying music at the University of California, Berkeley, he simultaneously nurtured his growing interest in antiquities. After graduating in 1961, Wonder continued his academic pursuits, enrolling in the MA program at San Francisco State University. Throughout his career as a remarkable tenor, he balanced his musical endeavors with a dedicated exploration of ancient civilizations, particularly Egypt, which became a focal point of his collecting journey.

Following his relocation to Hackensack, New Jersey, in 1966, Wonder and his wife, Patti “Tresha” Kelly, immersed themselves in the vibrant arts scene of New York City. Despite their commitment to musical theater and opera, Wonder’s passion for ancient art persisted. Building on his network within the theater and opera community, he cultivated relationships with auction houses, antiquities dealers, and collectors. This network, coupled with his extensive travels during his tenures with Boris Goldovsky’s Opera Theater (1963-1966) and the musical “Evita” (1980), provided him with invaluable opportunities to acquire and study ancient artifacts. Subsequently, Wonder established himself as a prominent figure in the antiquities market, operating under the business title “Arts of Ancient Civilizations.” His unwavering dedication to collecting persisted beyond his retirement from teaching music, remaining active until his passing in 2023. As his legacy lives on, his beloved wife endeavors to share his remarkable collection with fellow enthusiasts through a series of auctions at Freeman’s Hindman, ensuring that Wonder’s passion for ancient art continues to inspire for generations to come.





1  
An Apulian Red-Figured Bell Krater  
Circa 4th Century B.C.  
Height 9 3/4 inches (24.77 cm).

Provenance:  
Superior Galleries, Beverly Hills, California, *Fine Antiquities Auction*,  
8-9 June 1993, Lot 67.  
Donald Wonder (1938-2023), California & New Jersey; thence by  
descent. [Inv. no. 58]

\$1,500 - 2,500



2  
An Apulian Red-Figured Bell Krater  
Circa Late 4th Century B.C.  
Height 9 inches (22.86 cm).

Provenance:  
Royal Athena Galleries, Beverly Hills, California. [Inv. no. PFF03]  
Donald Wonder (1938-2023), California & New Jersey, where acquired  
from the above, 17 July 1984; thence by descent. [Inv. no. 60]

\$2,000 - 3,000



3  
An Apulian Red-Figured Bell Krater  
Circa 4th Century B.C.  
Height 8 1/4 inches (21.59 cm).

Provenance:  
Time Machine Company, Queens, New York.  
Donald Wonder (1938-2023), California & New Jersey, where acquired  
from the above, 22 October 195; thence by descent. [Inv. no. 59]

\$1,200 - 1,800



4  
A Campanian Red-Figured Miniature Bell Krater  
Circa 350 B.C.  
Height 6 3/4 inches (17.15 cm).

Provenance:  
Dr. Angelo R. Bergamo, New Jersey.  
Arte Primitivo, New York, *Classical, Egyptian, and Asian Antiquities*,  
8 October 2003, Lot 61.  
Donald Wonder (1938-2023), California & New Jersey; thence by descent.

\$700 - 900



5

An Apulian Red-Figured Pelike  
Attributed to the Haifa Painter, Circa  
350-330 B.C.  
Height 13 1/2 inches (34.29 cm).

Provenance:

Sotheby's, New York, *Antiquities and  
Islamic Art*, 17 December 1997, Lot 362.  
Donald Wonder (1938-2023), California  
& New Jersey; thence by descent. [Inv.  
no. 61]

\$3,000 - 5,000







6  
An Apulian Red-Figured Prochous  
Circa 4th Century B.C.  
Height 10 3/4 inches (27.31 cm).

Provenance:  
Harmer Rooke Galleries, New York, *Antiquities*, 9 June 1994,  
Lot 198.  
Donald Wonder (1938-2023), California & New Jersey; thence  
by descent. [Inv. no. 70]  
\$1,000 - 2,000



7  
An Apulian Red-Figured Kantharos  
Attributed to the Kantharos Group, Circa 320-310 B.C.  
Height 7 1/2 inches (19.05 cm).

Provenance:  
Time Machine Company, Queens, New York.  
Donald Wonder (1938-2023), California & New Jersey, where  
acquired from the above, 7 December 1985; thence by descent.  
[Inv. no. 68]  
\$1,000 - 1,500



8  
An Apulian Red-Figured Patera  
Circa 4th Century B.C.  
Diameter 6 1/8 inches (15.56 cm).

Provenance:  
Donald Wonder (1938-2023), California & New Jersey;  
thence by descent.  
\$500 - 700



9  
An Apulian Red-Figured Lidded Mug  
Manner of the Stoke-on-Trent Painter, Circa 360-340 B.C.  
Height 5 1/2 inches (13.97 cm).

Provenance:  
Donald Wonder (1938-2023), California & New Jersey, prior to 1998;  
thence by descent. [Inv. no. 66]  
\$1,000 - 2,000



10  
An Apulian Red-Figured Chous  
Circa Mid 4th Century B.C.  
Height 5 7/8 inches (14.92 cm).

Provenance:  
Donald Wonder (1938-2023), California & New Jersey,  
prior to 1998; thence by descent. [Inv. no. 67]

\$500 - 700



11  
A Campanian Red-Figured Squat Lekythos  
Circa Mid 4th Century B.C.  
Height 4 5/8 inches (11.75 cm).

Provenance:  
Donald Wonder (1938-2023), California & New Jersey;  
thence by descent.

\$800 - 1,200



12  
A Campanian Red-Figured Skyphos  
Circa 4th Century B.C.  
Height 4 3/4 inches (12.07 cm).

Provenance:  
Donald Wonder (1938-2023), California & New Jersey,  
prior to 1998; thence by descent. [Inv. no. 64]

\$400 - 600



13  
A Campanian Red-Figured Skyphos  
Circa 4th Century B.C.  
Width 8 7/8 inches (22.54 cm).

Provenance:  
Donald Wonder (1938-2023), California & New Jersey,  
prior to 1998; thence by descent. [Inv. no. 63]

\$700 - 900





14  
An Attic Red-Figured Skyphos  
Circa 4th Century B.C.  
Height 4 1/4 inches (10.8 cm).

Provenance:  
Donald Wonder (1938-2023), California & New Jersey,  
prior to 1998; thence by descent. [Inv. no. 65]

\$1,000 - 2,000



15  
An Attic Black-Figured Eye Cup  
Circa Late 6th Century B.C.  
Width 11 1/2 inches (29.21 cm).

Provenance:  
Cincinnati Art Museum, Ohio, acquired in 1901. [Acc. no. 1901.35]  
Sotheby's, New York, *Important Classical, Egyptian, and Western Asiatic  
Antiquities*, 8 December 1995, Lot 286.  
Donald Wonder (1938-2023), California & New Jersey; thence by descent.  
[Inv. no. 71]

\$1,200 - 1,800



16  
Three Apulian Red-Figured Lekynides  
Circa 4th Century B.C.  
Height of tallest 4 1/4 inches (10.8 cm).

Provenance:  
Donald Wonder (1938-2023), California & New Jersey; thence by  
descent.

\$800 - 1,200

17  
Three Apulian Xenon-Ware Miniature Vessels  
Circa 4th-3rd Century B.C.  
Height of tallest 2 1/2 inches (6.35 cm).

Provenance:  
Harmer Rooke Galleries, New York, *Auction 49*, 5 October 1992, Lot 288.  
Donald Wonder (1938-2023), California & New Jersey; thence by  
descent.

\$400 - 600



18  
An Etruscan Terracotta Votive Head of a Woman  
Circa 3rd-2nd Century B.C.  
Height 6 3/8 inches (16.19 cm).

Provenance:  
Donald Wonder (1938-2023), California & New Jersey,  
prior to 1998; thence by descent. [Inv. no. 81]

\$1,200 - 1,800



19  
A Hellenistic Terracotta Protome of a Goddess  
Circa 3rd Century B.C.  
Height 9 inches (22.86 cm).

Provenance:  
Donald Wonder (1938-2023), California & New Jersey, prior to 1998;  
thence by descent. [Inv. no. 79]

\$4,000 - 6,000



20  
A Late Hellenistic Terracotta Aphrodite  
Circa 2nd-1st Century B.C.  
Height 9 1/8 inches (23.18 cm).

Provenance:  
Fortuna Fine Arts, New York. [Inv. no. 1394C]  
Donald Wonder (1938-2023), California & New Jersey,  
prior to 1998; thence by descent. [Inv. no. 75]

\$1,000 - 2,000



21  
A Hellenistic Terracotta Nike  
Circa 4th-3rd Century B.C.  
Height 7 inches (17.78 cm).

Provenance:  
Donald Wonder (1938-2023), California & New Jersey,  
prior to 21 August 1999; thence by descent.

\$1,500 - 2,500



22  
A Boeotian Terracotta Standing Youth with a Cock  
Greek, Circa Late 5th Century B.C.  
Height 11 1/4 inches (28.58 cm).

Provenance:  
J. Patrick Lannan, Chicago.  
Royal Athena Galleries, New York. [Inv. no. SNB18]  
Donald Wonder (1938-2023), California & New Jersey,  
where acquired from the above, 2 March 1987; thence  
by descent. [Inv. no. 73]

\$800 - 1,200



23  
A Hellenistic Terracotta Aphrodite  
Circa 3rd-2nd Century B.C.  
Height 13 1/2 inches (34.29 cm).

Provenance:  
Donald Wonder (1938-2023), California & New Jersey,  
prior to 1998; thence by descent. [Inv. no. 74]

\$1,500 - 2,500

24  
A Boeotian Terracotta Dionysos  
Greek, Circa 4th Century B.C.  
Height 12 5/8 inches (32.07 cm).

Provenance:  
Donald Wonder (1938-2023), California & New Jersey,  
prior to 1998; thence by descent. [Inv. no. 72]

\$2,000 - 3,000





25

A Roman Marble Head of a Goddess

Circa 2nd-3rd Century A.D.

Height 4 7/8 inches (12.38 cm).

Provenance:

Fortuna Fine Arts, New York.

Donald Wonder (1938-2023), New Jersey, where acquired from the above, 25 January 2012; thence by descent.

\$3,000 - 5,000

26

A Roman Marble Head of a Woman

Circa 2nd-3rd Century A.D.

Height 3 1/4 inches (8.26 cm).

Provenance:

Superior Galleries, California, *Fine Antiquities Auction*, 12 March 1994, Lot 155.

Professor and Mrs. Sid Port, California.

Christie's, New York, *Antiquities*, 12 June 2002, Lot 220.

Donald Wonder (1938-2023), California & New Jersey; thence by descent.

\$2,000 - 3,000



27

A Roman Marble Head of a Veiled Woman

Circa 1st-2nd Century A.D.

Height 5 1/2 inches (13.97 cm).

Provenance:

Arte Primitivo, New York, *Pre-Columbian Art, African and Tribal Art, Classical, Egyptian and Asian Antiquities*, 11 June 2001, Lot 444.

Donald Wonder (1938-2023), California & New Jersey; thence by descent.

\$1,500 - 2,500





28

A Roman Marble Head of a Woman

Circa 1st-2nd Century A.D.

Height 2 1/2 inches (6.35 cm).

Provenance:

Howard Nowes Ancient Art, New York.

Donald Wonder (1938-2023), New Jersey, where acquired from the above, 23 August 1997; thence by descent.

\$1,000 - 2,000



29

A Roman Marble Head of a Goddess

Circa 1st-3rd Century A.D.

Height 1 1/2 inches (3.81 cm).

Provenance:

Joel Malter & Co., Encino, California.

Donald Wonder (1938-2023), California & New Jersey, where acquired from the above, 17 July 1984; thence by descent.

\$1,200 - 1,800



30

A Roman Marble Bust of a Youth

Circa 2nd Century A.D.

Height 6 1/2 inches (16.51 cm).

Provenance:

Donald Wonder (1938-2023), California & New Jersey, prior to 8 March 2003; thence by descent.

\$2,000 - 3,000



31

A Roman Marble Torso of a Youth

Circa 2nd-3rd Century A.D.

Height 3 7/8 inches (9.84 cm).

Provenance:

Amphora (David Hendin), Nyack, New York. [Inv. no. 466]

Donald Wonder (1938-2023), New Jersey, where acquired from the above, 3 June 2001; thence by descent.

Arte Primitivo, New York, *Fine Classical, Egyptian & Asian Antiquities*, 3 October 2006, Lot 211.

\$1,000 - 2,000



32  
A Roman Marble Torso of a Youth  
Circa 2nd Century A.D.  
Height 11 1/2 inches (29.21 cm).

Provenance:  
Donald Wonder (1938-2023), California & New Jersey;  
thence by descent.

\$5,000 - 7,000





33  
A Roman Marble Sarcophagus Fragment with Eros  
Holding Snakes  
Circa 2nd-3rd Century A.D.  
Width 19 inches (48.26 cm).

Provenance:  
Donald Wonder (1938-2023), California & New Jersey,  
prior to 1998; thence by descent. [Inv. no. 80]

\$3,000 - 5,000



34  
A Roman Marble Relief Fragment  
Circa 2nd Century A.D.  
Width 16 1/2 inches (41.91 cm).

Provenance:  
Christie's, New York, *Antiquities*, 13 June 2000, Lot 332.  
Donald Wonder (1938-2023), California & New Jersey;  
thence by descent.

\$2,000 - 3,000



35

35  
An Egyptian Wood Ushabti  
New Kingdom, 19th Dynasty, 1307-1196 B.C.  
Height 7 3/4 inches (19.69 cm).

Provenance:  
Donald Wonder (1938-2023), California &  
New Jersey, prior to 1998; thence by descent.  
[Inv. no. 49]

\$1,000 - 2,000



36

36  
An Egyptian Blue Faience Ushabti  
Third Intermediate Period, 21st-22nd Dynasty,  
1070-712 B.C.  
Height 3 5/8 inches (9.21 cm).

Provenance:  
Dikran Kelekian Ancient Art, New York.  
Donald Wonder (1938-2023), California &  
New Jersey, where acquired from the above,  
7 February 1977; thence by descent.

\$1,200 - 1,800



37

37  
An Egyptian Blue Faience Ushabti  
Third Intermediate Period, 21st-22nd Dynasty,  
1070-712 B.C.  
Height 4 3/8 inches (11.11 cm).

Provenance:  
Harmer Rooke Galleries, New York.  
Donald Wonder (1938-2023), California &  
New Jersey, where acquired from the above,  
4 December 1980; thence by descent.

\$1,000 - 2,000



38

38  
An Egyptian Faience Ushabti  
Late Period, 26th-30th Dynasty, 664-343 B.C.  
Height 7 3/4 inches (19.69 cm).

Provenance:  
Donald Wonder (1938-2023), California &  
New Jersey, prior to 1998; thence by descent.  
[Inv. no. 42]

\$2,000 - 3,000

39  
Twenty-Six Egyptian Faience and Steatite  
Scarabs  
New Kingdom to Ptolemaic Period, 1550-30  
B.C.  
Length of largest 15/16 inches (2.38 cm).

Provenance:  
Harmer Rooke Galleries, New York, *Mail Bid  
Auction XVIII*, 30 March 1984, Lot 114. [part]  
Donald Wonder (1938-2023), California &  
New Jersey; thence by descent.

\$1,000 - 2,000



39





40



41



42



43

40

An Egyptian Faience Ushabti for Pa-Di-Aset  
Late Period, 26th Dynasty, 664-525 B.C.  
Height 6 inches (15.24 cm).

Provenance:

Donald Wonder (1938-2023), California &  
New Jersey, prior to 2003; thence by descent.

Incised with hieroglyphs that read: "Illuminate  
the Osiris, Pa-di-aset, born to Aset-iti."

\$1,200 - 1,800

42

An Egyptian Faience Ushabti for Pa-Di-Aset  
Late Period, 26th Dynasty, 664-525 B.C.  
Height 5 7/8 inches (14.92 cm).

Provenance:

Donald Wonder (1938-2023), California &  
New Jersey, prior to 2003; thence by descent.

Incised with hieroglyphs that read: "Illuminate  
the Osiris, Pa-di-aset, born to Aset-iti."

\$1,200 - 1,800

44

Nine Egyptian Faience and Steatite Scarabs  
with Royal Inscriptions  
New Kingdom to Ptolemaic Period, 1550-30  
B.C.  
Length of largest 15/16 inches (2.38 cm).

Provenance:

Harmer Rooke Galleries, New York, *Mail Bid  
Auction XVIII*, 30 March 1984, Lot 114. [part]

\$1,200 - 1,800

41

An Egyptian Faience Ushabti for  
Horpenaset  
Late Period, 30th Dynasty, 380-343 B.C.  
Height 4 5/8 inches (11.75 cm).

Provenance:

Donald Wonder (1938-2023), California &  
New Jersey, prior to 1998; thence by descent.  
[Inv. no. 48]

Incised with hieroglyphs that read: "Illuminate  
the Osiris, Horpenaset, born of Asetshesen".

\$1,000 - 2,000

43

An Egyptian Faience Ushabti for Horet-Ha  
Late Period, 26th Dynasty, 664-525 B.C.  
Height 5 7/8 inches (14.92 cm).

Provenance:

Donald Wonder (1938-2023), California &  
New Jersey, prior to 1998; thence by descent.  
[Inv. 47]

\$1,000 - 2,000

45

An Egyptian Blue Faience Fragment of a  
Lotiform Column  
Third Intermediate Period, 21st-22nd Dynasty,  
1070-664 B.C.  
Height 3 inches (7.62 cm).

Provenance:

Dikran Kelekian Ancient Art, New York.  
Donald Wonder (1938-2023), California &  
New Jersey, where acquired from the above,  
3 May 1979; thence by descent.

\$700 - 900



44



45

46

An Egyptian Painted Wood Anthropoid Coffin  
Late Period, 26th-30th Dynasty, 664-343 B.C.  
Height 69 1/4 inches (175.9 cm).

Provenance:  
Donald Wonder (1938-2023), California & New Jersey,  
prior to 1998; thence by descent. [Inv. no. 1]

\$30,000 - 40,000







47

An Egyptian Terracotta Female Figure  
New Kingdom, 18th-20th Dynasty,  
1550-1070 B.C.  
Height 5 3/8 inches (13.65 cm).

Provenance:  
Harry Hoogstraal (1917-1986), Cairo &  
Chicago.  
Laurent Bermudes Primitive Arts,  
Berkeley, California.  
Donald Wonder (1938-2023), California  
& New Jersey, where acquired from the  
above, 18 May 2010; thence by descent.  
\$1,800 - 2,200



48

An Egyptian Steatite Head of Horus  
Late Period, 26th-30th Dynasty, 664-  
343 B.C.  
Height 2 3/4 inches (6.99 cm).

Provenance:  
Donald Wonder (1938-2023),  
California & New Jersey; thence by  
descent.  
old inventory number in red ink:  
"25.639"  
\$1,000 - 2,000



49

An Egyptian Bronze Nefertum  
Late Period, 26th-30th Dynasty, 664-  
343 B.C.  
Height 6 7/8 inches (17.46 cm).

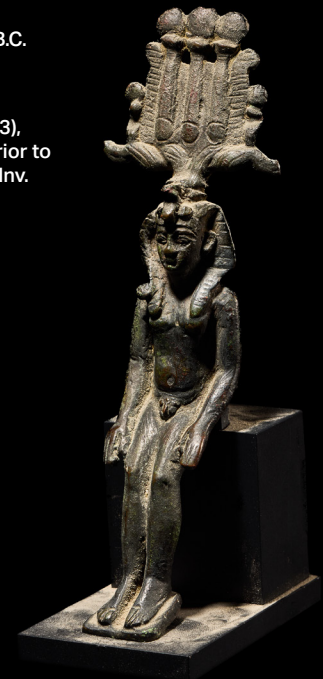
Provenance:  
Donald Wonder (1938-2023), California  
& New Jersey, prior to 1998; thence by  
descent. [Inv. no. 56]  
\$2,500 - 3,500



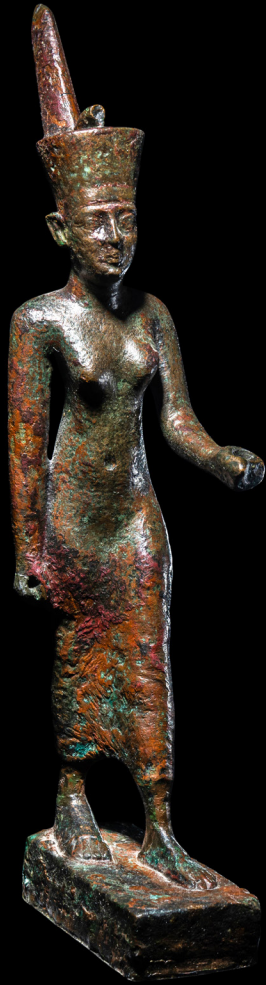
50

An Egyptian Bronze Seated  
Harpocrates  
Ptolemaic Period, 304-30 B.C.  
Height 5 inches (12.7 cm).

Provenance:  
Donald Wonder (1938-2023),  
California & New Jersey, prior to  
1998; thence by descent. [Inv.  
no. 52]  
\$1,200 - 1,800







51

An Egyptian Bronze Neith

Late Period, 26th-30th Dynasty, 664-343 B.C.

Height 7 3/8 inches (18.73 cm).

Provenance:

Joseph Klein Collection, New York, formed between 1941-1980;  
thence by descent.

Royal Athena Galleries, New York. [Inv. no. BLD21]

Donald Wonder (1938-2023), New Jersey, where acquired from the  
above, 11 January 2013; thence by descent.

\$4,000 - 6,000

52

An Egyptian Faience Enthroned Queen or Goddess

Ptolemaic Period, 304-30 B.C.

Height 5 7/8 inches (14.92 cm).

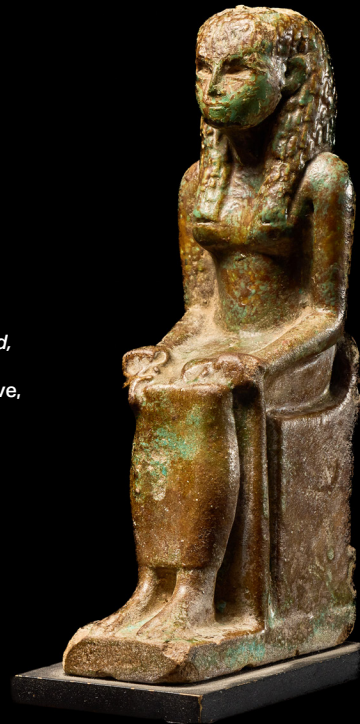
Provenance:

Roger Videau, France.

Royal Athena Galleries, New York, prior to 2000 (*Art of the Ancient World*,  
Vol. XII, no. 349). [Inv. no. LPX14]

Donald Wonder (1938-2023), New Jersey, where acquired from the above,  
30 August 2000; thence by descent.

\$3,000 - 5,000





53

An Egyptian Quartzite Head of an Official  
New Kingdom, 18th-20th Dynasty, 1550-1070 B.C.  
Length 5 1/4 inches (13.34 cm).

Provenance:

Christie's, London, *Fine Antiquities*, 10 December 1981, Lot 341.  
Charles Pankow Collection, San Francisco, 1981-2004. [no. E-94]  
Sotheby's, New York, *The Charles Pankow Collection of Egyptian Art*,  
8 December 2004, Lot 124.  
Donald Wonder (1938-2023), New Jersey; thence by descent.

\$8,000 - 12,000





54  
An Egyptian Granite Head of an Official  
New Kingdom, 19th Dynasty, 1307-1196 B.C.  
Height 6 3/4 inches (17.15 cm).

Provenance:  
Countess Adelheid Lanckoronska (1903-1980), Vienna and Zurich.  
Folio Fine Art, London, 1970.  
Estate of George Halpern, New York.  
Sotheby's, New York, *Important Antiquities*, 10 December 1999,  
Lot 425.  
Donald Wonder (1938-2023), New Jersey; thence by descent.

\$3,000 - 5,000



55  
An Egyptian Alabaster Canopic Jar Lid  
New Kingdom, 18th Dynasty, 1550-1307 B.C.  
Height 5 1/4 inches (13.34 cm).

Provenance:  
Cincinnati Art Museum, Ohio, acquired in 1888. [Acc. no. 1888.97]  
Sotheby's, New York, *Antiquities and Islamic Art*, 14 December  
1994, Lot 9.  
Donald Wonder (1938-2023), New Jersey; thence by descent.

\$2,000 - 3,000



56  
An Egyptian Limestone Canopic Jar Lid for Imseti  
New Kingdom, 18th Dynasty, 1550-1307 B.C.  
Height 5 1/2 inches (13.97 cm).

Provenance:  
Alex G. Malloy, New York, 1980 (*Egyptian Art and Artifacts*, no. 111).  
Donald Wonder (1938-2023), California & New Jersey; thence by  
descent.

\$1,500 - 2,500



57  
An Egyptian Painted Wood Mummy Mask  
Late Period, 26th-30th Dynasty, 664-343 B.C.  
Height 13 1/8 inches (33.34 cm).

Provenance:  
Donald Wonder (1938-2023), California & New Jersey,  
prior to 1998; thence by descent. [Inv. no. 5]

\$1,500 - 2,500



58  
An Egyptian Painted Cartonnage Sarcophagus Fragment  
Ptolemaic Period, 304-30 B.C.  
Height 17 1/2 inches (44.45 cm).

Provenance:  
Ancient World Arts Ltd., New York.  
Donald Wonder (1938-2023), New Jersey, where acquired  
from the above, 25 February 1995; thence by descent.

\$2,000 - 3,000



59  
An Egyptian Painted Cartonnage Sarcophagus Fragment  
Ptolemaic Period, 304-30 B.C.  
Height 14 3/4 inches (37.47 cm).

Provenance:  
Donald Wonder (1938-2023), California & New Jersey,  
prior to 1998; thence by descent. [Inv. no. 17]

\$2,000 - 3,000



60

An Egyptian Painted Cartonnage Mummy Mask  
Ptolemaic to Roman Period, Circa 3rd Century B.C.-3rd  
Century A.D.  
Height 17 inches (43.18 cm).

Provenance:

Donald Wonder (1938-2023), California & New Jersey,  
prior to 1998; thence by descent. [Inv. no. 3]

\$3,000 - 5,000



61

An Egyptian Cartonnage Mummy Mask  
Ptolemaic Period, 304-30 B.C.  
Height 19 inches (48.26 cm).

Provenance:

Donald Wonder (1938-2023), California & New Jersey,  
prior to 1998; thence by descent. [Inv. no. 2]

\$4,000 - 6,000





62

An Egyptian Painted Wood Sarcophagus Fragment with Isis  
Late Period, 26th-30th Dynasty, 664-343 B.C.  
Height 24 inches (60.96 cm).

Provenance:

Private Collection, France.

Donald Wonder (1938-2023), California & New Jersey, prior to  
1998; thence by descent. [Inv. no. 21]

\$2,000 - 3,000



63

An Egyptian Painted Wood Sarcophagus Panel with the  
Sons of Horus  
Ptolemaic Period, 304-30 B.C.  
Height 20 3/4 inches (52.7 cm).

Provenance:

Sotheby's, New York, *Important Antiquities*, 17 December  
1992, Lot 213 (part).

Donald Wonder (1938-2023), California & New Jersey;  
thence by descent. [Inv. no. 20]

\$3,000 - 5,000







64

**An Egyptian Painted Wood Sarcophagus Panel**

Late Period, 26th-30th Dynasty, 664-343 B.C.

Width 71 inches (180.34 cm).

**Provenance:**

Donald Wonder (1938-2023), California & New Jersey, prior to 1998; thence by descent. [Inv. no. 15]

This panel is adorned with four kneeling figures, three with jackal heads and one human, all depicted with raised hands. These figures, identified as the *Bau* (souls) of Nekhen or Hierakonpolis, are traditionally interpreted as representations of the pre-dynastic kings of Upper Egypt. The human figure is depicted wearing the *Nemes* headdress, a symbol of pharaonic authority, and is accompanied by columns of hieroglyphs. These texts suggest sacred and funerary associations, mentioning phrases like "the *Wepwawet* of Upper Egypt" and "Venerated by Osiris, endowed with life," indicating a profound connection with Osiris and the afterlife. A full translation of the hieroglyphs is available upon request.

\$4,000 - 6,000



65

**An Egyptian Painted Wood Panel with the Goddess Nut**

Roman Period, Circa 1st-2nd Century A.D.

Width 25 1/2 inches (64.77 cm).

**Provenance:**

Harry Hoogstraal (1917-1986), Cairo & Chicago.

Laurent Bermudes Primitive Arts, Berkeley, California.

Donald Wonder (1938-2023), New Jersey, where acquired from the above, 18 May 2010; thence by descent.

\$3,000 - 5,000





66

**An Egyptian Painted Wood Round-Top Stele**  
Third Intermediate Period, 21st-22nd Dynasty, 1070-664 B.C.  
Height 10 3/4 inches (27.31 cm).

**Provenance:**

Donald Wonder (1938-2023), California & New Jersey, prior to 1998; thence by descent. [Inv. no. 23]

This stele features an enthroned Osiris with two female musicians and hieroglyphic inscriptions. The inscriptions invoke praise for Osiris and reveal that it was dedicated by Pa-Ser, whose mother is mentioned as the Kheneret, a title denoting a female musician in service to Amun-Re.

The stele has seven columns of hieroglyphs, with the far-left column referencing "The time [?] of the West," potentially indicating the journey to the afterlife. The other six columns are read from left to right, reflecting traditional Egyptian text layout. This piece not only exemplifies the artistry of the Third Intermediate Period but also underscores the cultural significance of feminine titles in ancient Egyptian society. A translation of the inscription is available upon request.

For further reading on feminine titles in ancient Egypt, see W.A. Ward, *Essays on Feminine Titles of the Middle Kingdom*, B. Bryan, *BES* 4 (1982), R. Drenkhahn, *SAK* 4 (1976), Del Nord, *Serapis* 2 (1970), and Nord, *Dunham Fs.* (1981).

\$3,000 - 5,000

67

**An Egyptian Limestone Round-Top Stele**  
Ptolemaic to Roman Period, Circa 3rd Century B.C.-3rd Century A.D.  
Height 7 3/4 inches (19.69 cm).

**Provenance:**

Harry Hoogstraal (1917-1986), Cairo & Chicago.  
Laurent Bermudes Primitive Arts, Berkeley, California.  
Donald Wonder (1938-2023), New Jersey, where acquired from the above, 18 May 2010; thence by descent.

Inscribed with hieroglyphs that read: "Saying the words by Anubis"

\$3,000 - 5,000





68

An Egyptian Plaster Sculptor's Model of a Pharaoh  
Late Period, 26th-30th Dynasty, 664-343 B.C.  
Height 5 1/2 inches (13.97 cm).

Provenance:

Private Collection, West Coast, United States.  
Arte Primitivo, New York, *Important Classical, Egyptian,  
and Asian Antiquities*, 8 October 2003, Lot 5.  
Donald Wonder (1938-2023), California & New Jersey;  
thence by descent. [Inv. no. 37]

\$4,000 - 6,000



69

An Egyptian Stone Relief Fragment of a Female  
Pharaoh or Goddess  
Ptolemaic Period, 304-30 B.C.  
Height 6 1/2 inches (16.51 cm).

Provenance:

Donald Wonder (1938-2023), California & New  
Jersey, prior to 1998; thence by descent. [Inv. no. 31]

\$4,000 - 6,000









70

An Egyptian Limestone Relief Fragment with the Cartouche of Rameses II  
New Kingdom, 19th Dynasty, Reign of Rameses II, 1290-1224 B.C.  
Width 11 1/4 inches (28.58 cm).

**Provenance:**

Harmer Rooke Galleries, New York, prior to 1989.

Donald Wonder (1938-2023), California & New Jersey; thence by descent. [Inv. no. 26]

This relief fragment features the cartouche of Rameses II, one of the most celebrated pharaohs of the New Kingdom's 19th Dynasty. The relief showcases hieroglyphic inscriptions that are partly abraded but reveal significant references to the protection and divine associations linked to the pharaoh. A translation of the inscription is available upon request.

\$3,000 - 5,000



71

**An Egyptian Limestone Stele Fragment with a Seated Pharaoh**

New Kingdom, 18th-20th Dynasty, 1550-1070 B.C.  
Height 11 1/8 inches (28.26 cm).

**Provenance:**

Donald Wonder (1938-2023), California & New Jersey, prior to 1998; thence by descent. [Inv. no. 33]

\$2,000 - 3,000

72

**An Egyptian Limestone Relief Fragment Depicting an Attendant Wearing a Head-Cone**

New Kingdom, 19th Dynasty, 1307-1196 B.C.  
Width 15 1/2 inches (39.37 cm).

**Provenance:**

Secret Eye, New York, 1977.

Arte Primitivo, New York, *Important Classical, Egyptian, and Asian Antiquities*, 8 October 2003, Lot 13.

Donald Wonder (1938-2023), California & New Jersey, thence by descent.

The upper hieroglyphs on this fragment read "God's Father," indicating a priestly title. Below this inscription, an attendant is depicted with a head-cone, a type of conical ornament used in ancient Egypt, often seen in paintings and bas-reliefs but only confirmed through archaeological evidence in 2009. To the right, a broad register displays votive food offerings, suggesting the context of this relief served a religious or ceremonial role.

\$2,000 - 3,000



73

**An Egyptian Limestone Relief Fragment with Cartouche of Ramesses II**

New Kingdom, 19th Dynasty, Reign of Ramesses II, 1290-1224 B.C.  
Height 12 1/4 inches (31.12 cm).

**Provenance:**

Donald Wonder (1938-2023), California & New Jersey, prior to 1998; thence by descent. [Inv. no. 27]

This relief fragment features the Falcon-god Harakhty, a prominent solar deity, alongside a cartouche bearing the name of Ramesses II, inscribed as "[Ra]-mes-su Mer-Amun".

\$2,000 - 3,000







74

**An Egyptian Sandstone Relief Fragment**

Ptolemaic Period, 304-30 B.C.

Width 23 1/2 inches (59.69 cm).

**Provenance:**

Sotheby's, New York, *Important Antiquities*, 17 December 1992, Lot 191.

Donald Wonder (1938-2023), California & New Jersey; thence by descent. [Inv. no. 28]

This sandstone relief fragment features intricate hieroglyphic inscriptions, indicative of the era's refined artistry and religious devotion. The hieroglyphs, arranged in four columns and reading from right to left, include part of a royal cartouche and divine epithets such as "King of Upper and Lower Egypt, Per-netjer..." alongside references to major deities like Anubis and Re-harakhty. The text mentions Re-harakhty as "Lord of the southern Heliopolis," highlighting his significance and the locality's religious importance. A full translation of the inscription is available upon request.

\$8,000 - 12,000



75

An Egyptian Limestone Relief Fragment with a Pharaoh  
New Kingdom, 19th Dynasty, 1307-1196 B.C.  
Height 9 3/4 inches (24.77 cm).

**Provenance:**

Donald Wonder (1938-2023), California & New Jersey, prior to 1998; thence by descent. [Inv. no. 36]

This limestone fragment, distinguished by its squared beard and flail, likely represents a pharaoh. Though the fragment's edges are broken, obscuring some hieroglyphs, traces of text suggest phrases like "lord of [...]". The full phrase might be "lord of the Set-animal," indicating a connection to the god Set, the deity of war and chaos. New Kingdom pharaohs, especially those from the 19th and 20th Dynasties, often displayed devotion to Set, whose fierce attributes resonated with rulers who fought off the Hyksos. Many pharaohs during this era embraced Set's symbolism, incorporating his hieroglyphic representation into their names to reflect their strength and warrior spirit.

\$2,000 - 3,000



76

An Egyptian Limestone Relief Fragment with Amun-Re  
New Kingdom, 18th-20th Dynasty, 1550-1070 B.C.  
Height 12 1/2 inches (31.75 cm).

**Provenance:**

Time Machine Company, Queens, New York. [Inv. no. 84.AAX]  
Donald Wonder (1938-2023), New Jersey, where acquired from the above,  
19 December 1984; thence by descent.

This fragment of Amun-Re, with hieroglyphs that read "Amun-Re Great of ...", is missing its complete title. Amun, originally a minor deity, ascended to become the principal god of Thebes during Egypt's New Kingdom. His main place of worship was the significant Karnak Temple in Thebes. Known as "The Hidden One," Amun's significance grew such that he merged with Re, the respected sun god of Heliopolis, to become Amun-Re. This composite deity held numerous revered titles, including "King of the Gods," "Lord of Heaven," and "Lord of the Thrones of the Two Lands," suggesting the missing part of the inscription could have referenced any one of his many illustrious designations.

\$2,000 - 3,000



77

An Egyptian Sandstone Fragment with Osiris and Isis  
New Kingdom, 19th Dynasty, 1307-1196 B.C.  
Height 12 3/4 inches (32.39 cm).

**Provenance:**

Harmer Rooke Galleries, New York.  
Donald Wonder (1938-2023), California & New Jersey, where  
acquired from the above, 9 August 1983; thence by descent.

\$3,000 - 5,000



78

An Egyptian Painted Limestone Relief Fragment  
Middle Kingdom, 12th Dynasty, 1991-1783 B.C.  
Height 7 1/4 inches (18.42 cm).

**Provenance:**

Time Machine Company, Queens, New York.  
Donald Wonder (1938-2023), New Jersey, where acquired from the above,  
7 September 1983; thence by descent. [Inv. no. 34]

This fragment shows a woman with partially broken hieroglyphs above her, which read "give(s)". It likely belongs to a royal relief scene featuring offering bearers.

\$2,000 - 3,000

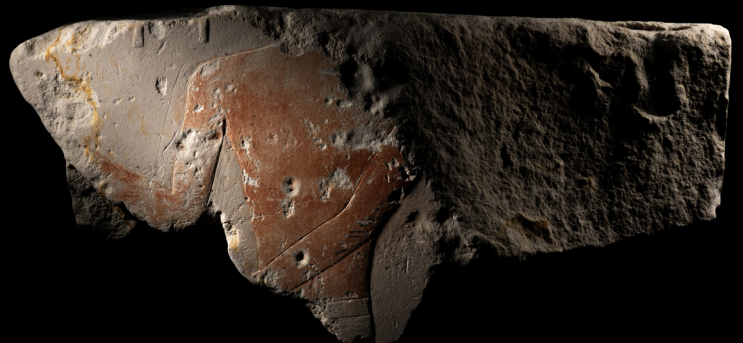
79

An Egyptian Painted Limestone Relief Fragment with a Torso  
Old Kingdom, 5th-6th Dynasty, 2465-2150 B.C.  
Width 11 1/2 inches (29.21 cm).

**Provenance:**

Private Collection, Japan.  
Fortuna Fine Arts, New York.  
Private Collection, New Jersey.  
Arte Primitivo, New York, *Fine Antiquities, Pre-Columbian, and Tribal Art*, 7 December 2010, Lot 113.  
Donald Wonder (1938-2023), New Jersey; thence by descent.

\$2,000 - 3,000





80

A Roman Mosaic Panel with Cross and Circle Motifs

Circa 2nd Century A.D.

74 x 49 1/2 inches (187.96 x 125.73 cm).

Property from a Private Brooklyn Collection

Provenance:

Arte Primitivo, New York, *Fine Classical, Egyptian & Asian Antiquities*, 3 October 2006, Lot 274.

\$10,000 - 15,000





81

A Mesopotamian Limestone Cylinder Seal  
Uruk to Jemdet Nasr Period, Circa 3500-2800 B.C.  
Height 1 3/4 inches (4.45 cm).  
Property from a Private Collection, Chicago, Illinois

Provenance:  
Harlan J. Berk, Chicago, where acquired by the present owner, 3 August 1989.

\$800 - 1,200



82

A Babylonian Hematite Weight  
Circa 2nd Millennium B.C.  
Width 4 inches (10.16 cm).  
Property from a New England Collection

Provenance:  
K.B Stenberg, Denmark, acquired prior to 1980.

\$1,500 - 2,500



83

A Sumerian Clay Cuneiform Tablet  
Old Babylonian Period, Reign of Rim-Sin, Circa 1808 B.C.  
Height 2 1/4 inches (5.72 cm).  
Property from the Collection of Mr. Felix Brejente, Schaumburg, Illinois

Provenance:  
Harlan J. Berk, Chicago, where acquired by the present owner, 9 March 2021.

\$800 - 1,200



84

A Sumerian Clay Cuneiform Tablet  
Third Dynasty of Ur, Circa 2193-2004 B.C.  
Height 4 1/2 inches (11.43 cm).  
Property from a Midwest Private Collection

Provenance:  
Lawrences Auctioneers, Crewkerne, Somerset, England, *Fine Art Sale*, 23 October 2020, Lot 1990. [part]

\$1,200 - 1,800



85  
A Sumerian Bronze Bull  
Circa 3rd Millennium B.C.  
Length 3 1/2 inches (8.89 cm).  
Property from a Private Collection, Chicago, Illinois

Provenance:  
Antoine G. Karawani, Montreal, where acquired by the  
present owner, 17 October 1986.

Exhibited:  
Illinois, Chicago, Chicago International Antiques Show,  
October 1986.

\$1,000 - 2,000



86  
A Syro-Hittite Bronze Votive Bull  
Circa 2500-2000 B.C.  
Length 5 inches (12.7 cm).  
Property from a Brooklyn Private Collection

Provenance:  
Private Collection, Europe, acquired in the early 1970s.  
Private Collection, New York, where acquired by the  
present owner in 2005.

\$400 - 600



87  
A Luristan Bronze Double Quadrupe Pendant  
Circa 900-700 B.C.  
Height 3 1/2 inches.  
Property from a Private Collection, Chicago, Illinois

Provenance:  
H.D. Motamed, New York, where acquired by the present owner,  
21 August 1963.

\$200 - 300





88  
A Luristan Bronze Sword with Crescent  
Pommel

Circa Early 1st Millennium B.C.  
Length 14 1/2 inches (36.83 cm).

Provenance:  
Donald Wonder (1938-2023), California &  
New Jersey; thence by descent.

\$1,500 - 2,500



89  
A Luristan Bronze Sword

Circa 900-700 B.C.  
Length 41 inches (104.14 cm).

Property from a Private Collection, Chicago, Illinois

Provenance:  
Galerie Nefer, Zurich, where acquired by the present  
owner, 18 March 1985.

\$1,200 - 1,800



90  
A Near East Gold Disk with Four Recumbent Rams  
Circa Early 1st Millennium B.C. or Later  
Diameter 2 7/8 inches (7.3 cm).  
Property from a Private Collection, Chicago, Illinois

Provenance:  
Royal Athena Galleries, New York, where acquired by the present owner, 7 February 1966. [Inv. no. ALE01]

Published:  
J. Sewell, *Near Eastern Art in Chicago Collections*, 1973, pp. 46-47, no. 197.

Exhibited:  
Illinois, Chicago, Art Institute of Chicago, *Near Eastern Art in Chicago Collections*, 17 November 1973–  
30 January 1974.

\$2,000 - 3,000



91  
 A Syro-Hittite Terracotta Figure  
 Circa 2nd Millennium B.C.  
 Height 8 1/2 inches (21.59 cm).  
 Property from the Collection of Mr. Felix Brejente, Schaumburg, Illinois

Provenance:  
 Private Collection, North America, 1970s.  
 Christie's, London, *Antiquities*, 7 October 2010, Lot 311.

\$2,000 - 3,000



92  
 An Amlash Terracotta Female Figure  
 Circa Early 1st Millennium B.C.  
 Height 6 5/8 inches (16.83 cm).  
 The Estate of Marianne Mantell (1929-2023), Princeton, New Jersey

Provenance:  
 Sotheby's Parke Bernet, New York. [by repute]

\$800 - 1,200



93  
 Two South Arabian Stone Figures  
 Circa 3rd Century B.C.-3rd Century A.D.  
 Height of tallest 14 inches (35.56 cm).

Provenance:  
 [Left] Private Collection, Switzerland, 1970s.  
 [Right] Private Collection, Switzerland, 1970s.  
 Boisgirard & Associés, *Arts D'Orient: Collections Barbier-Mueller et à divers Amateurs*, Hôtel Drouot, Paris, 16 November 2007, Lot 40.

\$2,000 - 3,000







95

94

96





97

94

A Western Asiatic Votive Object  
Circa Late 3rd- Early 2nd Millennium B.C.  
Diameter 18 1/8 inches (46.04 cm).  
Property from a New York Collection

Provenance:  
Art Market, New York, 1980s.

\$1,200 - 1,800

95

A Western Asiatic Votive Object  
Circa Late 3rd- Early 2nd Millennium B.C.  
Diameter 19 1/2 inches (49.53 cm).  
Property from a New York Collection

Provenance:  
Art Market, New York, 1980s.

\$1,200 - 1,800

96

A Western Asiatic Votive Object  
Circa Late 3rd- Early 2nd Millennium B.C.  
Height 11 inches (27.94 cm).  
Property from a New York Collection

Provenance:  
Art Market, New York, 1980s.

\$1,000 - 2,000

97

A Western Asiatic Chlorite Vessel  
Circa 3rd Millennium B.C.  
Diameter 6 7/8 inches (17.46 cm).

Provenance:  
Private Collection, New York, acquired in the late 1990s.

\$2,000 - 3,000

98

A Western Asiatic Chlorite Vessel  
Circa 3rd Millennium B.C.  
Diameter 4 7/8 inches (12.38 cm).

Provenance:  
Private Collection, New York, acquired in the late 1990s.

\$1,000 - 2,000



98

99

An Egyptian Greywacke Cosmetic Palette in the Form of a Bird  
Predynastic Period, Nagada I, 4000-3500 B.C.  
Height 7 3/8 inches (18.73 cm).

Provenance:

Musée Rath, Geneva, Switzerland.

Private Collection (J.P.C.), Geneva, Switzerland, where acquired from the museum in the late 1970s.

Published:

C. Ritschard, *Animaux d'art et d'histoire: bestiaire des collections genevoises*, Geneva, 2000, no. 58.

Exhibited:

Switzerland, Geneve, Musée d'Art et d'Histoire, *Animaux d'art et d'histoire: bestiaire des collections genevoises*, 30 March - 24 September 2000.

\$1,500 - 2,500



100

An Egyptian Greywacke Cosmetic Palette in the Form of a Hippopotamus  
Predynastic Period, Nagada I, 4000-3500 B.C.  
Width 11 1/8 inches (28.26 cm).

Provenance:

Musée Rath, Geneva, Switzerland.

Private Collection (J.P.C.), Geneva, Switzerland, where acquired from the museum in the late 1970s.

Published:

C. Ritschard, *Animaux d'art et d'histoire: bestiaire des collections genevoises*, Geneva, 2000, p. 197, no. 54.

Exhibited:

Switzerland, Geneve, Musée d'Art et d'Histoire, *Animaux d'art et d'histoire: bestiaire des collections genevoises*, 30 March - 24 September 2000.

\$2,000 - 3,000

101

An Egyptian Schist Lozenge-Shaped Palette  
Predynastic Period, Nagada I, 4000-3500 B.C.  
Width 12 3/4 inches (32.39 cm).

Provenance:

Musée Rath, Geneva, Switzerland.

Private Collection (J.P.C.), Geneva, Switzerland, where acquired from the museum in the late 1970s.

Exhibited:

Switzerland, Geneve, Musée d'Art et d'Histoire, *Animaux d'art et d'histoire: bestiaire des collections genevoises*, 30 March - 24 September 2000.

\$1,000 - 2,000





102

An Egyptian Basalt Vessel

Predynastic Period, Nagada II-III, 3500-3000 B.C.

Width 7 1/4 inches (18.42 cm).

Property from a New England Collection

Provenance:

Horst W. Scafthausen, Switzerland, acquired in the 1970s.

\$12,000 - 18,000





103

An Egyptian Breccia Vessel

Predynastic Period, Nagada II-III, 3500-3000 B.C.

Width 6 1/4 inches (15.88 cm).

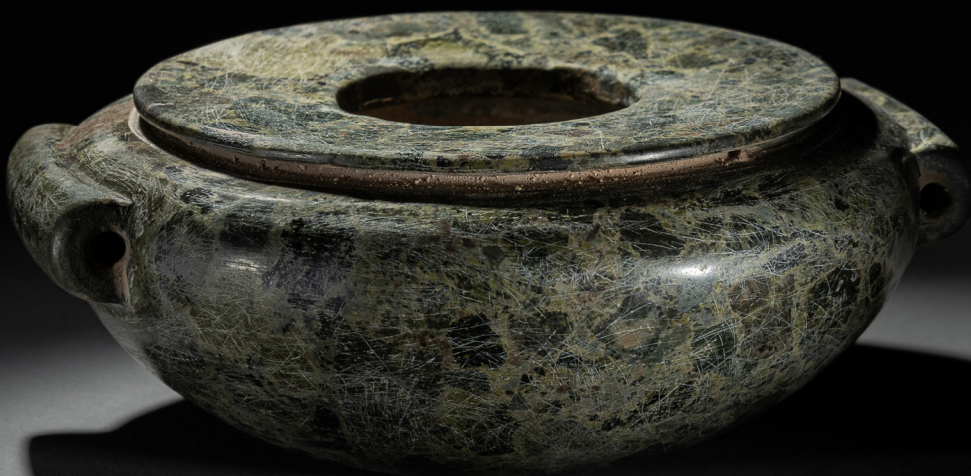
Property from a New England Collection

Provenance:

Ancient Works of Art, New York, prior to 1979.

Mr. and Mrs. Carl Tautenhahn, Houston, Texas, acquired from the above, 3 June 1979.

\$10,000 - 15,000







104

**104**  
An Egyptian Miniature Double-Bodied Jar with Flamingos  
Predynastic Period, Nagada II-III, 3500-3000 B.C.  
Width 3 inches (7.62 cm).  
Property from a Florida Private Collection

**Provenance:**  
Blumka Gallery, New York, where acquired by the present owner, 9 October 1984.

For comparative examples, see W.M. Flinders Petrie and J.E. Quibell, *Nagada and Ballas*, London, 1896, pl. XXXIII, fig. 19 and pl. XXXIV, fig. 33b.

\$2,000 - 3,000

**105**  
An Egyptian Alabaster Alabastron  
Roman Period, Circa 1st Century B.C.-1st Century A.D.  
Height 5 3/8 inches (13.65 cm).

**Provenance:**  
Carl Leonhard Burckhardt (1920-1965), Alexandria, Egypt; thence by descent to his son, Christophe Burckhardt (1936-2019), Basel.  
Galerie Cahn, Basel, *Ancient Artworks*, 9 December 2021, Lot 28.

\$1,000 - 2,000



105

**106**  
Three Egyptian Faience Floral Inlays  
New Kingdom, 20th Dynasty, Reign of Ramesses III, 1184-1153 B.C.  
Diameter of largest 1 5/16 inches (3.3 cm).  
The Brummer Collection from Drs. John and Pat Laszlo, Atlanta, Georgia

**Provenance:**  
Ernest Brummer (1891-1964), Paris & New York.  
Ella Bache Brummer, New York, 1964-1999; thence by descent to her nephew, Dr. John Laszlo, Atlanta, Georgia.

\$400 - 600

**107**  
A Group of Eleven Glass Amulets and Ear Studs  
New Kingdom, 18th Dynasty, 1550-1307 B.C.  
Length of largest 1 1/4 inches (3.2 cm).  
Property from a New Jersey Private Collection

**Provenance:**  
Art Market, Munich, where acquired by the present owner, 24 July 1998. [part]

\$1,000 - 2,000



106



107



108  
Two Egyptian Gold Amulets  
Late Period, 26th-30th Dynasty, 664-343 B.C.  
Width 1 1/4 inches (3.18 cm).  
Property from a Private Collection, Chicago, Illinois

Provenance:  
H. Bauman Goldschmied, Zurich, where acquired by the present owner, 28 April 1977. [wadjet eye]  
Bettina Schwimmer, Chicago, where acquired by the present owner, 14 July 1986. [scarab with cartouche]

\$200 - 300



109  
Five Egyptian Faience Ring Fragments with Royal Inscription  
New Kingdom, 18th Dynasty, 1391-1307 B.C.  
Width of largest 1 inch (2.54 cm).

Provenance:  
From the Collection of an Important Midwestern Scholar, formed in 1970s-2000s.

These ring fragments feature royal inscriptions associated with Amenhotep III. Notable for their use of cobalt blue—a favorite color of Amenhotep III—the fragments display significant symbols such as the sun disk (Ra) and the goddess Maat, indicating the throne name *NebMaatRa*. One fragment prominently features Amenhotep's birth name in cobalt blue and yellow, adorned with symbols for 'Ruler' and alluding to the city of Thebes. Two of the bezels are decorated with ibexes, a motif common in Late 18th Dynasty objects and associated with women's furnishings. Another green bezel depicts Queen Tiy, showcasing her distinguished modius headgear and spelled-out name in hieroglyphs, reflecting her royal status and divine associations.

\$800 - 1,200



110  
An Egyptian Faience Model Offering Tray  
New Kingdom, 18th-20th Dynasty, 1550-1070 B.C.  
Width 4 1/4 inches (10.8 cm).

Provenance:  
Private Collection, Switzerland, Late 1970s.  
Art Market, Zurich, where acquired by the present owner, 17 July 2003.

\$800 - 1,200



111  
Two Egyptian Faience Cups  
Middle Kingdom to Ptolemaic Period, 2040-30 B.C.  
Height 2 1/4 inches (5.6 cm).  
Property from a Florida Private Collection

[Left] Middle Kingdom, 11th-14th Dynasty, 2040-1640 B.C.  
Samuel-Jean Pozzi (1846-1918), France. [by repute]  
Acquired by the present owner in 1985.  
[Right] Late Period to Ptolemaic Period, 664-30 B.C.  
Charles Ede, Ltd., London, where acquired by the present owner, 27 May 1997. [Inv. no. 3128].

\$3,000 - 5,000



112

An Egyptian Glazed Steatite Amulet of Pataikos on Crocodiles  
Third Intermediate Period to Late Period, 1069-332 B.C.  
Height 2 5/8 inches (6.67 cm).  
Property from the Collection of Alexander Martin, Miami, Florida

Provenance:

Cattai Family Collection, Geneva, acquired prior to 1958.  
Christie's, New York, *Antiquities*, 9 December 2015, Lot 124.  
Christie's New York, *Antiquities*, 12 October 2021, Lot 115.

\$3,000 - 5,000



113

An Egyptian Faience Hippopotamus  
Middle Kingdom, 11th-14th Dynasty, 2040-1640 B.C.  
Length 3 5/8 inches (9.21 cm).  
Property from a Midwest Private Collection

Provenance:

Christopher Shephard, London.  
Private Collection, United Kingdom, 1995.  
Roseberys, London, *Islamic & Indian Arts*, 22 October 2019, Lot 59.

\$3,000 - 5,000

114

An Egyptian Faience Horus Falcon  
Late Period, 26th-30th Dynasty, 664-343 B.C.  
Height 3 3/8 inches (8.57 cm).

Provenance:

Meyer Collection, London, 1978.  
Sotheby's, New York, *Antiquities*, 5 December 2007, Lot 135. [part]

\$5,000 - 7,000





115



116



115

An Egyptian Rock Crystal Vessel  
Ptolemaic Period, 304-30 B.C.  
Height 1 1/2 inches (3.81 cm).  
Property from a New England Collection

Provenance:

Ancient Works of Art, New York, prior to 1975.  
Charles Weatherby Collection, Fort Worth,  
Texas; where acquired from the above, 5  
November 1975.  
Galerie Cybele, Paris, February 2022  
(*Catalogue 5*).

Exhibited:

Netherlands, Maastricht, *The European Fine  
Art Fair*, 24-30 June 2022.

\$6,000 - 8,000

116

An Egyptian Agate Dish  
Late Period, 26th-30th Dynasty, 664-343 B.C.  
Diameter 4 1/2 inches (11.43 cm).  
Property from a New England Collection

Provenance:

J.H.H. Claessen, Bladel, Netherlands, prior to  
1987.

\$5,000 - 7,000

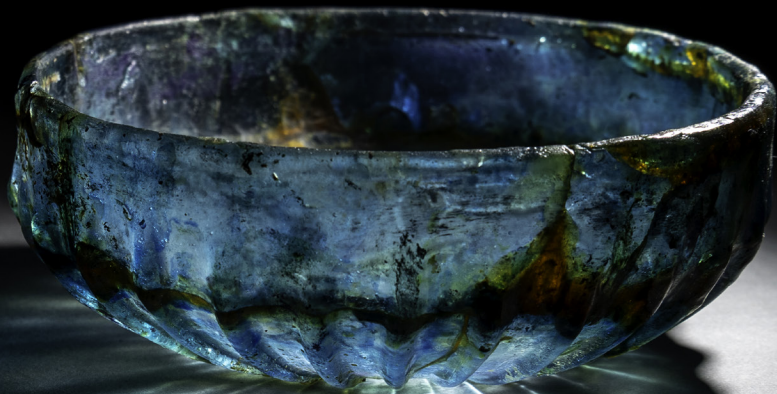
117

A Roman Blue Glass Ribbed Bowl  
Circa 1st Century A.D.  
Diameter 5 1/8 inches (13.02 cm).  
Property from a Brooklyn Private Collection

Provenance:

G. Haddad, London, where acquired by the  
present owner in 1998.

\$3,000 - 5,000



117



118  
An Egyptian Bronze Seated Cat  
Late Period, 26th-30th Dynasty, 664-343 B.C.  
Height 6 7/8 inches.  
Height 4 inches (10.16 cm).  
Property from a Private Collection, Chicago, Illinois

Provenance:  
Parke-Bernet Galleries, New York, *Antiquities*, 25 February 1971,  
Lot 79.

\$1,200 - 1,800



119  
An Egyptian Bronze Baboon with a Sun Disc  
Late Period, 26th Dynasty, 664-525 B.C.  
Height 3 inches (7.62 cm).  
Property from a Midwest Private Collection

Provenance:  
Keith and Chippy Irvine, New York.  
Stair Gallery, New York, *Property from Irvine Collection*,  
6 October 2012, Lot 327. [part]

\$1,000 - 2,000



120  
An Egyptian Wood and Bronze Ibis  
Late Period to Ptolemaic Period, 664-30 B.C.  
Height 6 1/2 inches (16.51 cm).

Provenance:  
The Estate of Marianne Mantell (1929-2023), Princeton, New Jersey.

\$1,000 - 2,000



121  
An Egyptian Wood and Bronze Ibis  
Late Period, 26th-30th Dynasty, 664-343 B.C.  
Length 8 1/2 inches (21.59 cm).  
Property from a Private Collection, Chicago, Illinois

Provenance:  
Anonymous Estate Sale, United States.  
Bettina Schwimmer, Chicago, where acquired by the  
present owner, 8 July 1986.

\$2,000 - 3,000



122

An Egyptian Painted Wood Anubis  
Late Period to Ptolemaic Period, 664-30 B.C.  
Length 31 1/2 inches (80.01 cm).

Provenance:

Private Collection (1926-2019), Chicago, formed in the 1970s-2000s.

\$4,000 - 6,000





123

An Egyptian Gneiss Fragment of a Kneeling Figure

Late Period, 26th Dynasty, 664-525 B.C.

Height 11 1/2 inches (29.21 cm).

Property from a New York Collection

Provenance:

Eberhard Thiem (1939-2022), Germany.

Edward H. Merrin Gallery, acquired from the above in the 1990s;  
thence by descent.

This lower half of a naophorous statue emerges from the rich tapestry of ancient Egyptian religious statuary, flourishing during the Late Period. Crafted from gneiss, a stone prized for its durability and aesthetic allure, this fragment speaks to the reverence and importance bestowed upon such representations in ritualistic contexts. Likely originating from Sa el-Hagar, ancient Sais, this fragment embodies not only the customary production of stone figures as eternal offerings to the divine but also holds a profound connection to a city steeped in royal history. Sais, a former royal residence and burial ground for pharaohs during the 26th Dynasty, symbolizes the intersection of spiritual devotion and political power, underscoring the deep significance of this period in Egyptian civilization. A translation of the hieroglyphs is available upon request.

\$40,000 - 60,000







124  
 An Egyptian Limestone Relief Fragment Depicting an Offering Scene  
 Old Kingdom, 5th-6th Dynasty, 2465-2150 B.C.  
 Width 14 1/4 inches (36.2 cm).  
 Property from a Midwest Private Collection

Provenance:  
 Lepinski Collection.  
 Kim's Auction, Burwood, Australia, *Antique and Collectable Art Auction*, 24 October 2021, Lot 90.  
 \$4,000 - 6,000



125  
 An Egyptian Limestone Relief Fragment with a Cartouche for the Pharaoh Inyotef II  
 Middle Kingdom, 11th Dynasty, Reign of Inyotef II, 2118-2063 B.C.  
 Width 10 1/2 inches (26.67 cm).  
 Property from a New England Collection

Provenance:  
 Private Collection, Netherlands, acquired prior to 1974; thence by descent.  
 Bonhams, London, *Antiquities*, 24 October 2012, Lot 291.

Inscribed with hieroglyphs that read: "Son of Re Inyotef-aa, creator of goodness forever"  
 \$7,000 - 9,000



126

**An Egyptian Limestone Relief**

New Kingdom, 18th Dynasty, Amarna Period, Reign of Akhenaten,  
1353-1335 B.C.

Height 20 1/4 inches (51.44 cm).

Property from a Private West Coast Collection

**Provenance:**

Sotheby's Parke Bernet, New York. [by repute]

Private Collection, New York, acquired prior to 1979.

Show Place, New York, *Important Fine Art and Design*, October 10, 10  
October 2021, Lot 86.

This relief depicts a kneeling figure facing right. The figure is shown with raised hands in a pose of praise, wearing a kilt and broad collar, with a smooth-shaven head—typical of relief work from the reign of Akhenaten. The carved hieroglyphic inscription contains six columns, although some are worn and fragmentary. The right column features the word "life," possibly indicating "repeating life." The left column mentions "Ennead" and "Amun."

\$8,000 - 12,000



127

**An Egyptian Painted Limestone Fragment**

New Kingdom, 18th-20th Dynasty, 1550-1070 B.C.

Width 11 3/4 inches (29.85 cm).

Property from a Midwest Private Collection

**Provenance**

Kim's Auction, Burwood, Australia, *Antique and Collectable Art Auction*,  
24 October 2021, Lot 166.

This limestone fragment, decorated with applied gesso, features a vervet monkey grasping a cluster of grapes in both paws. The monkey is tethered to the leg of a chair where the lady of the house is likely to sit. In Ancient Egyptian symbolism, monkeys and grapes signify fertility, indicating the woman's capacity to sustain the lineage. The depiction behind the lady subtly underscores her vital role in ensuring prosperity and continuity in the household.

\$3,000 - 5,000





128  
An Egyptian Serpentine Osiris Fragment  
Ptolemaic Period, 304-30 B.C.  
Height 4 1/8 inches (10.48 cm).

Provenance:  
Carl Askonas (1883-1946) and Rosa Fürth (1891-1980),  
Vienna, Austria; thence by descent.

\$600 - 800

129  
An Egyptian Wood Model Boat  
Middle Kingdom, 11th-14th Dynasty, 2040-1660 B.C.  
Length 21 inches (53.34 cm).

Provenance:  
The Estate of Marianne Mantell (1929-2023), Princeton,  
New Jersey. [Inv. no. 11]

\$4,000 - 6,000







130

A Byzantine Mosaic Panel with Ships

Circa 4th Century B.C.

104 1/4 x 46 1/2 inches (264.8 x 118.11 cm).

Property from a New York Collection

Provenance:

Art Market, Switzerland.

Art Market, New York, prior to 1 June 2004.

\$8,000 - 12,000



131  
An Anatolian Marble Idol  
Kusura Type, Circa 3rd Millennium B.C.  
Height 4 1/2 inches (11.43 cm).  
The Estate of Marianne Mantell (1929-2023), Princeton, New Jersey  
  
Provenance:  
Sotheby's Parke Bernet, New York, *Antiquities*, 22 November 1974, Lot 185.  
\$8,000 - 12,000



132  
A Chalcolithic Marble Standing Female Idol  
Kilia Type, Circa 3300-2500 B.C.  
Height 5 3/4 inches (14.61 cm).  
Property from a Brooklyn Private Collection  
  
Provenance:  
John J. Klejman Gallery, New York, prior to 1968.  
Private Collection, New York, where acquired the above, 7 June 1968.  
Private Collection, Massachusetts, acquired from the above in 1974.  
Acquired by the present owner in 2015.  
\$10,000 - 15,000





133

**133**  
A Rhodian Terracotta Askos in the Form of a Siren  
Circa 6th Century B.C.  
Width 6 1/8 inches (15.56 cm).

Provenance:  
Marcel Liatowitsch, Basel, Switzerland, prior to 2000.  
Galerie Cahn, Basel, Switzerland, *Greek and Roman Art: Mycenae to Byzantium*, 14 September 2020, Lot 27.

Exhibited:  
Switzerland, Basel, Antikenmuseum Basel und Sammlung Ludwig, *Tierisch! Tiere und Mischwesen in der Antike*, 19 September 2021-19 June 2022.  
Switzerland, Basel, Galerie Cahn, *Tiere Mischwesen Pflanzen*, 15 November-19 December 2019.

Published:  
*Tiere Mischwesen Pflanzen: Catalogue 24 Basel 2019* (Exhibition Catalogue), 2019, no. 26.

\$1,200 - 1,800

**134**  
An Italo-Corinthian Painted Aryballos  
Circa 600 B.C.  
Height 3 inches (7.62 cm).  
Property from a Private California Collection

Provenance:  
iArt Co, Japan, *68th Auction*, 24 April 2021.

\$200 - 300



136

**135**  
Three South Italian Black-Glazed Vessels  
Circa 4th Century B.C.  
Width of largest 9 3/4 inches (24.77 cm).  
Property from a Private California Collection

Provenance:  
iArt Co, Japan, *68th Auction*, 24 April 2021.

\$400 - 600

**136**  
A Daunian Painted Terracotta Olpe  
Circa 6th-5th Century B.C.  
Height 6 inches (15.24 cm).  
Property from a Private California Collection

Provenance:  
iArt Co, Japan, *68th Auction*, 24 April 2021.

\$400 - 600

**137**  
A Campanian Black-Glazed Guttus  
Circa 4th Century B.C.  
Height 4 1/4 inches (10.8 cm).  
Property from a Private California Collection

Provenance:  
iArt Co, Japan, *68th Auction*, 24 April 2021.

\$300 - 500



134



135



137



138  
A Messapian Terracotta Kalathos  
Circa 4th Century B.C.  
Height 6 3/8 inches (16.19 cm).  
Property from a Private California Collection

Provenance:  
iArt Co, Japan, 68th Auction, 24 April 2021.  
\$300 - 500

139  
Three Cypriot Bichrome-Ware Dishes  
Circa 8th-6th Century B.C.  
Width of largest 15 7/8 inches (40.32 cm).  
Property from a Private California Collection

Provenance:  
iArt Co, Japan, 68th Auction, 24 April 2021.  
\$500 - 700



140  
Two Cypriot Bichrome-Ware Jugs  
Circa 8th-6th Century B.C.  
Height of tallest 3 7/8 inches (9.84 cm).  
Property from a Private California Collection

Provenance:  
iArt Co, Japan, 68th Auction, 24 April 2021.  
\$400 - 600



141

Three South Italian Terracotta Vessels  
Circa 4th Century B.C.  
Height of tallest 6 3/8 inches (16.19 cm).  
Property from a Private California Collection

Provenance:  
iArt Co, Japan, 68th Auction, 24 April 2021.

\$400 - 600



142

Three Cypriot Terracotta Vessels  
Circa 8th-6th Century B.C.  
Height of tallest 10 1/4 inches (26.04 cm).  
Property from a Private California Collection

Provenance:  
iArt Co, Japan, 68th Auction, 24 April 2021.

\$500 - 700



143

A Daunian Painted Terracotta Funnel Krater  
Circa 600 B.C.  
Height 8 1/4 inches (21.59 cm).  
Property from a Private California Collection

Provenance:  
iArt Co, Japan, 68th Auction, 24 April 2021.

\$800 - 1,200











144

A Parthian or Sasanian Turquoise-Glazed Rhyton

Circa 2nd-3rd Century A.D.

Height 12 inches (30.48 cm).

Provenance:

Edward Safani, New York, acquired in the 1960s; thence by descent.

Swiss Corporation, held in the United States since 1983.

Christie's, New York, *Antiquities*, 8 June 2005, Lot 61.

\$40,000 - 50,000



145  
An East Greek Faience Aryballos in the form of a Hedgehog  
Circa 6th Century B.C.  
Length 2 1/2 inches (6.35 cm).  
  
Provenance:  
Meyer Collection, London, 1978.  
Sotheby's, New York, *Antiquities*, 5 December 2007, Lot 135. [part]  
\$2,000 - 3,000



146  
A Rhodian Faience Aryballos  
Circa 6th Century B.C.  
Height 2 3/8 inches (6.03 cm).  
  
Provenance:  
Meyer Collection, London, 1978.  
Sotheby's, New York, *Antiquities*, 5 December 2007, Lot 135. [part]  
\$800 - 1,200



147  
A Campanian Black-Glazed Aryballos in the Form of a Pigmy and Crane  
Circa 4th Century B.C.  
Length 3 3/4 inches (9.53 cm).  
Property from the Estate of Robert Haber  
  
Provenance:  
Pescheteau-Badin, Paris, *Archeologie*, 6 March 2013, Lot 136.  
Robert Haber Ancient Art, New York.  
\$3,000 - 5,000



148  
An Apulian Red-Figured Volute-Krater Handle Fragment  
Circa 340-320 B.C.  
Length 6 1/4 inches (15.88 cm).  
Property from a Private Connecticut Collection  
  
Provenance:  
Harlan J. Berk, Chicago, 20 August 1996, Lot 1.  
Collection of A.S. Richter (d. 2016), California.  
\$300 - 500





149

An Attic Red-Figured Cup Fragment with an Athlete

Attributed to the Pistoxenos Painter, Circa 470 B.C.

Width 3 1/4 inches (8.26 cm).

Property from the Myra and Larry Karp Collection of Musical Boxes and Automata, Seattle, Washington

Provenance:

Myra Karp (b. 1939), Seattle, Washington.

Historical handwritten label: "From Greek Vase c. 480 B.C. Vulci (tomb)"

In what was the tondo of a large cup, a young nude athlete is shown in profile with part of his companion's upraised arm preserved to his right. The clavicles, pectorals, and iliac crest are rendered in elegant, spare lines of glossy black slip, with the tidy coiffure of curls encircled by a thin fillet in added red. His expression is one of serene focus even as the upper body twists towards the viewer, the left arm carried over the body to the center. The right arm is bent sharply up and back at the elbow, the hand above waist level with slender fingers extended. The thumb and forefinger pluck delicately at a ribbon in added red. The youth is likely in the process of tying up his genitalia before competition (referred to in modern parlance as 'infibulation'). In a peculiarity of the Greek athletic tradition, an athlete typically secured his penis with a cord (*kynodesmē*) for both practical reasons (as they trained and competed in the nude) as well as aesthetic considerations.

For a comparable cup in size and subject matter, see Berlin, *Antikensammlung*: 1960.2 (BAPD 211336).

\$400 - 600



150

A Large Italo-Corinthian Scaled Neck Amphora

Circa Early 6th Century B.C.

Height 34 1/2 inches (87.63 cm).

Provenance:

Private Estate, Connecticut, acquired in the mid-1980s.

\$4,000 - 6,000



151

A Large Etruscan Impasto Pithos

Circa 600-500 B.C.

Height 25 1/2 inches (64.77 cm).

Provenance:

Private Estate, Connecticut, acquired in the mid-1980

\$1,500 - 2,500



152

An Etruscan Impasto Pithos with a Stamped Animal

Frieze

Circa 600-500 B.C.

Height 16 inches (40.6 cm).

Provenance:

Private Estate, Connecticut, acquired in the mid-1980s.

\$1,500 - 2,500





153  
A Greek Bronze Lidded Pyxis  
Geometric Period, Circa 7th Century B.C.  
Height 4 1/2 inches (11.43 cm).

Provenance:  
Art market, Switzerland, where acquired by the present owner, 23 November 1999.

This vessel belongs to a group of similar containers all with interlocking wing-shaped handles originating in northern Greece and Macedonia. Larger than most vessels of this type, there is a casting flaw on one side of the body which was repaired in antiquity (now lost).

\$800 - 1,200



154  
An Eastern Mediterranean Core-Formed Glass Amphoriskos  
Circa 5th-4th Century B.C.  
Height 3 5/8 inches (9.21 cm).

Provenance:  
Carl Leonhard Burckhardt (1920-1965), Alexandria, Egypt; thence by descent to his son, Christophe Burckhardt (1936-2019), Basel. Galerie Cahn, Basel, *Ancient Artworks*, 9 December 2021, Lot 46.

\$1,500 - 2,500



155  
Two Indus Valley Polychrome Vessels  
Circa 3200-2700 B.C.  
Diameter of largest 4 1/2 inches (11.43 cm).

Provenance:  
Private Collection (M.G.), Chicago, acquired in the 2000s.

\$400 - 600



156  
A Hellenistic Glass Bowl  
Circa 2nd-1st Century B.C.  
Diameter 6 1/4 inches (15.88 cm).

Provenance:  
Masaru Kawachi, Nagoya, Japan, acquired prior to 1990. Private Collection, London.

\$4,000 - 6,000









157

An Attic Red-Figured Column Krater

Attributed to the Manner of the Pan Painter, Circa 500-450 B.C.

Height 10 3/8 inches (26.35 cm),

The Estate of Marianne Mantell (1929-2023), Princeton, New Jersey

Provenance:

Sotheby's, London, *Irish Bronze Age, Egyptian, Western Asiatic, Greek, Etruscan and Roman Antiquities and Islamic Pottery and Metalwork*, 14 November 1966, Lot 118.

Published:

J.L. Durand, *Sacrifice et Labour en Grece ancienne*, Paris, 1986, p. 136, fig. 60.

J. Gebauer, *Pompe und Thysia, attische Tieropferdarstellungen auf schwarz- und rotfigurigen Vasen*, Münster, 2002, p. 706, fig. 68.

Beazley's Archive Pottery Database no. 13499

\$12,000 - 18,000





158

**An Attic Red-Figured Column Krater**

Attributed to the Painter of the Louvre Centauromachy, Circa 470-460 B.C.  
Height 13 1/8 inches (33.34 cm).

**Provenance:**

D.O. collection, South Germany.

Gorny & Mosch, Munich, *Auktion 194*, 14 December 2010, Lot 332.

Royal Athena Galleries, New York, 2012 (*Art of the Ancient World*, Vol. XXIII, no. 113).

Satyrs dutifully toil at Dionysos' harvest on the krater's obverse: at the left, one tramples grapes within a large basket elevated on a footstool or table; to the right, a second shoulders an open sack of the fruit. Dionysos stands between them, head turned to the right, grasping the haft of a thyrsos in his left hand and a large kantharos in the right. He is enveloped within a tunic and voluminous mantle, his beard bushy, and long hair bound up in a broad fillet from which two tendrils escape. The choice of subject matter is most appropriate for a krater, the large open-mouthed vase used for mixing wine and water at the symposium. The reverse shows three standing youths (summarily rendered), each swathed in his mantle alternately leaning on a staff and gesticulating. A strigil is suspended in the field. Beneath the rim on each side, a bristling boar stands between two crouching lions.

The Painter of the Louvre Centauromachy was a prolific painter active at the end of the Early Classical period. His workshop specialized in large vases, especially favoring the column-krater which comprises nearly half of his attributed works, including the masterpiece in Paris (Louvre G 367) after which Beazley named him. That vase also features a trio of draped youths on the reverse, a stock method of reverse decoration the painter deployed frequently.

\$12,000 - 18,000





An Attic Red-Figured Nolan Amphora  
 Attributed to Hermonax, Circa 470-460 B.C.  
 Height 14 1/4 inches (36.2 cm).

Provenance:

Private Collection, Northern Germany.  
 Gorny & Mosch, Munich, *Auktion 168*, 24 June  
 2008, Lot 286.  
 Royal Athena Galleries, New York, 2009 (*Art of  
 the Ancient World*, Vol. XX, no. 103).

Published:

Beazley Archive Pottery Database no. 9022124

The restrained figural decoration of this vase is well suited to its slender, elegant shape. On the reverse, a satyr steps with a jaunty, purposeful stride to the left, with slack wineskin and thyrsos slung over his left shoulder, and slim oinochoe held somewhat more carefully in the outstretched right hand. The identity of the nude standing figure on the obverse is informed by the satyr and his activity: here, Dionysos is distinguished from his follower by the lush vegetal crown worn over his gathered coiffure (one tendril escaping to trail artfully down his neck) while the upright thyrsos in his left hand makes it unlikely he is a mortal symposiast.

Dionysos seems to have halted his progression forward, turning to look over his rear shoulder to monitor the satyr's progress – clearly, he is tasked with refilling that deep drinking cup – and perhaps exhort him to greater speed. This interplay between figures on opposing sides of the vase highlights the painter's sensitivity, as do flourishes such as Dionysos' foreshortened left foot and the use of dilute glaze on the satyr's bushy beard. The legacy of the Berlin Painter (in whose workshop Hermonax was trained) can be perceived, too, in the energetic draftsmanship and spotlighting of two lone figures in an otherwise unadorned black vase.

\$30,000 - 50,000





160

**An Attic Red-Figured Nolan Amphora**

Attributed to the Dwarf Painter, Circa 440-430 B.C.

Height 12 7/8 inches (32.7 cm).

**Provenance:**

Private Collection, France.

PIASA, Paris, *Archeologie*, 1-2 October 2003, Lot 89.

Royal Athena Galleries, New York, 2005 (*Art of the Ancient World*, Vol. XVI, no. 89).

On the obverse, a draped youth stands to the right with a mantle draped diagonally from one shoulder to leave the right arm exposed. He extends a hand slightly towards a somewhat hunched and draped mature man who advances from the left, with a bent staff in one hand and a lyre with a tortoiseshell soundbox proffered in the other. On the reverse, another draped youth with a knobby stick walks to the right, glancing over one shoulder.

In Classical Athens, the pedagogical relationship between adolescents and experienced adults was crucial and wide-ranging, with instruction in the gymnasium geared towards developing the well-rounded merits (athletic, moral, intellectual) understood to be central to the development of the city's citizenry. It is this aspect of daily life that the obverse likely evokes.

\$10,000 - 15,000





161

An Attic Red-Figured Hydria

Circa 405-395 B.C.

Height 7 inches (17.78 cm).

Property from an Illinois Private Collection

Provenance:

Private Collection, Switzerland, acquired in 1873; thence by descent.  
Schuler Auktionen, Zurich, *Auktion 157*, 25 June 2020, Lot 1224.

\$4,000 - 6,000



162

An Attic Black-Figured Olpe

Circa 510 B.C.

Height 8 7/8 inches (22.54 cm).

Provenance:

Private Collection, Germany.

Galerie Cahn, Basel, 2002 (*Katalog 14*, no 23).

Galerie Cahn, Basel, *Auktion 2*, 21 September 2007, Lot 330.

[With Art Loss Register Certificate]

\$3,000 - 5,000



163

An Attic Red-Figured Skyphos

Manner of the Agathon Painter, Circa Mid 5th Century B.C.

Width 7 1/4 inches (18.42 cm).

Property from an Illinois Private Collection

Provenance:

Munzen und Medaillen A.G., Basel, *Antike Vasen: Bucher Über  
Archäologie (Sonderliste R)*, December 1977, no. 56 (illus.).

\$4,000 - 6,000



164

An Attic Red-Figured Askos

Circa Early 4th Century B.C.

Length 4 1/2 inches (11.43 cm).

Provenance:

Private Collection, Glenview, Illinois, primarily  
acquired in England from 1985-2005.

\$800 - 1,200



165

A Middle Corinthian Black-Figured Column Krater

Manner of the Detroit Painter, Circa 590-575 B.C.

Height 11 1/2 inches (29.21 cm).

Property from a California Private Collection

Provenance:

Fine Arts Museums of San Francisco, San Francisco. [Acc. no. 204.24860]

Sarasota Estate Auction, Sarasota, Florida, *Day 2- Colossal Fine Art, Chinese, & Antiques*, 21 January 2024, Lot 1010.

\$6,000 - 8,000





166

An Etruscan Red-Figured Column Krater

Attributed to the Praxias Group, Circa Early 5th Century B.C.

Height 15 1/2 inches (39.37 cm).

Property from a California Private Collection

Provenance:

Fine Arts Museums of San Francisco, San Francisco. [Acc. no. 227.24867]

Sarasota Estate Auction, Sarasota, Florida, *Day 2- Colossal Fine Art, Chinese, & Antiques*, 21 January 2024, Lot 1009.

\$4,000 - 6,000





167

A Lucanian Red-Figured Skyphos

Circa Late 4th Century B.C.

Width 8 7/8 inches (22.54 cm).

Provenance:

Tollmann Collection, Cologne, acquired in the 1960s-1970s.

Gorny & Mosch, Munich, *Auktion 132*, 16 June 2004, Lot 127.

Royal Athena Galleries, New York, 2005 (*Art of the Ancient World*, Vol. XVI, no. 115).

Exhibited:

Belgium, Brussels, ING Cultural Center, *Sphinx: The Guardians of Egypt*, 19 October 2006-25 February 2007.

Published:

K. Schauenburg, *Studien zur unteritalischen Vasenmalerei*, Kiel, Vol. XIII (2005), no. 67, pl XXIX.

\$8,000 - 12,000





168

A Campanian Red-Figured Neck Amphora

Circa 350-310 B.C.

Height 10 3/8 inches (26.35 cm).

Property from a Private Georgia Collection

Provenance:

Art Market, Southern England.

Private Collection, England, 2005-2006.

Bonhams, London, *Anonymous Sale*, 13 October 2006, Lot 363.

\$3,000 - 5,000



169

An Apulian Gnathian-Ware Jug

Attributed to the Knudson Group, Circa 350-300 B.C.

Height 4 3/4 inches (12.07 cm).

Property from a Brooklyn Private Collection

Provenance:

Royal Athena Galleries, New York. [Inv. AA315-650]

\$700 - 900



170

A Roman Arretine-Ware Amphora  
Circa 1st Century B.C.-1st Century A.D.  
Height 9 1/4 inches (23.5 cm).  
Property from the Estate of Robert Haber

Provenance:

Private Collection, Southern Germany, 1971-1998.  
Gorny & Mosch, Munich, *Auktion 218*, 18 December 2013, Lot 62.  
Robert Haber Ancient Art, New York.

\$6,000 - 8,000



171

A Roman Red-Ware Vessel  
Circa 1st Century B.C.-1st Century A.D.  
Diameter 6 1/8 inches (15.56 cm).  
Property from the Estate of Robert Haber

Provenance:

Art Market, Munich, 2000s.  
Robert Haber Ancient Art, New York.

\$800 - 1,200











172

A Roman Stone Geometric Carpet Mosaic  
Circa 2nd Century A.D.  
54 x 99 inches (137 x 251 cm).

Provenance:  
Private Collection, Belgium, 1970s.

Published:  
Hali, *The International Magazine of Antique  
Carpet and Textile Art*, Vol. 73, February/  
March 1994, p.71.

The design of this rectangular mosaic, crafted from blue, green, red, yellow, and white tesserae, dates back to as early as the 5th to 4th Century B.C. Its presence in a private residence symbolized luxury and comfortable living. The mosaic features a variety of ornamental patterns tailored to personal tastes and home layouts. Notably, the border of this exquisite piece showcases a three-strand guilloche, where interlaced strands create a three-dimensional effect with intertwining colors.

\$15,000 - 25,000



173

A Roman Marble Cinerarium

Circa 1st Century B.C.-1st Century A.D.

Width 15 inches (38.1 cm).

Property from a Private Collection, Chicago, Illinois

Provenance:

Sotheby's, *London, Antiquities*, 12-13 December 1983, Lot 303.

Galerie Nefer, Zurich, where acquired by the present owner, 7 June 1984.

Crafted in the form of a lidded basket, this Roman marble cinerarium is an emblem of ancient elegance. The design features a scrolling acanthus on the body, detailed leaves on the lid, two foliate handles, and the image of a young sprout inside a krater, reminiscent of the mythic 'Gardens of Adonis' planted during the Adonia Festival, where such foliage symbolized rebirth and beauty.

\$10,000 - 15,000





174  
A Roman Marble Crouching Venus  
Circa 1st Century A.D.  
Height 15 3/4 inches (40 cm).  
Property from a Private Collection, Chicago, Illinois

Provenance:  
Galerie Simone de Monbrison, Paris, 1969 (*Arts Antiques Arts  
Primitives*, no. 29); where acquired by the present owner, 23  
October 1969.

\$8,000 - 12,000







175

A Hellenistic Marble Statue of Dionysus

Circa 2nd-1st Century B.C.

Height 25 3/4 inches (65.41 cm).

Private Collection, Dallas, Texas

Provenance:

Art Market, France, 1980s. [by repute]

Christie's, New York, *Antiquities*, 7 December 2006, Lot 122.

Private Collection, United States.

Christie's, New York, *Antiquities*, 3 June 2009, Lot 127.

Private Collection, Texas.

\$30,000 - 50,000

Unlike his followers who were easily enthused by wine and his presence, Dionysos remained a perennial observer of the (occasionally debauched) frenzy he inspired. The god's languid standing posture here falls within this tradition, with movement implied only by a bent right leg beneath the voluminous folds of his mantle. The mantle is draped over the left shoulder to encircle the body and terminates over the left arm, which is bent at the elbow to hold a now missing attribute. The sculptor's caliber is readily apparent in the textural interplay between the thick overlaying mantle (complete with pressed lateral creases) and the crinkled pleats of the chiton beneath it.

The god's hair is brushed back from the brow and centrally parted, with long corkscrew curls falling over his shoulders and down the back. The lower half of his face is engulfed by a prodigious beard, bucking the post-Classical trend towards showing Dionysos as a beardless, nude youth, marked by an almost feminine softness. While the tendency towards androgyny that marked most images of Dionysos after the fifth century B.C. is ostensibly flouted here, the garment tells a more complicated story: the finely pleated chiton girt high on his chest was commonly associated with Greek maidens. The drapery falls in v-shaped folds from the neckline, creating an illusion of female breasts that has prompted some scholars to interpret the present statue as a rare 'hermaphroditic' presentation of the god.

A more plausible interpretation places this unusual representation within a broader trend in the Greek world of portraying Eastern foreigners as feminine and softened by luxury. High-girt chitons worn by men can be found on Attic pottery since the early 5th century B.C., showing high-spirited scenes during the symposium (all-male drinking parties), during which temporary decadent excesses were permitted and this type of feminization seen as a nod to Dionysos' Eastern roots. As the last god to join the Olympian pantheon, this wayward son of Zeus was first required to prove himself in the East, winning over India before returning to Mt. Olympus in triumph and his image frequently retained perceived foreign elements. In the present extraordinary statue, Dionysos' feminine garment celebrates his origin myth while at the same time highlighting the ambiguities of his cult so celebrated in the Hellenistic period.

For a comparable representation, see the Hellenistic seated statue of a bearded and heavily draped Dionysos wearing a chiton in St. Petersburg, Hermitage Museum (18.832); *Lexicon Iconographicum Mythologiae Classicae (LIMC)* Vol. 3 (Zürich and Munich 1986) under "Dionysos", no. 136, illus. (C. Gasparri). For a critical examination of the subject in so-called 'Anacreontic vases' see S.D. Price, "Anacreontic Vases Reconsidered" in *Greek, Roman and Byzantine Studies*: Cambridge, Mass., etc. Vol. 31, Iss. 2, (Summer 1990): 133 – 173.



176  
A Roman Marble Head of Apollo  
Circa 1st-2nd Century A.D.  
Height 6 1/2 inches (16.51 cm).

Provenance:  
G. Daumas (d. 1948), France, acquired late 19th-early 20th  
Century; thence by descent.  
Bonhams London, *Antiquities*, 5 October 2011, Lot 113.  
Royal Athena Galleries, New York, 2013 (*Art of the Ancient  
World*, Vol. XXIV, no. 9).

\$6,000 - 8,000





177

A Roman Marble Head of a Goddess

Circa 2nd-3rd Century A.D.

Height 9 inches (22.86 cm).

Provenance:

Michaelsen Collection, Washington.

Artemis Gallery, Louisville, Colorado, *Fine Antiquities / Asian / Ethnographic Art*, 17 November 2016, Lot 27.

Fortuna Fine Arts, New York.

Arte Primitivo, *Fine Pre-Columbian & Tribal Art, Classical, Egyptian and Asian Antiquities*, 11 December 2023, Lot 604.

\$8,000 - 12,000





178

A Roman Rosso Antico Head of a Young Satyr

Circa 2nd Century A.D.

Height 8 inches (20.32 cm).

Property from a Private Chicago Collection

Provenance:

Julius J. Ivanitsky, New York, acquired prior to 1969.

Sotheby's, New York, *Antiquities and Islamic Art*, 29 November 1989, Lot 110.

Exhibited:

New York, Brooklyn, The Brooklyn Museum of Art, 1969-1989. [Acc. no. L69.20.5]

\$50,000 - 60,000

**A**s carefree foils to respectable citizens in the Greco-Roman world, satyrs were hugely popular mythological characters famously free to indulge in hedonistic excesses and frolic in the woodlands. Youthful, beardless satyrs were introduced as a sculptural type in the 4th century B.C. Greece, with the format taken up enthusiastically in the Roman period. This head is a masterful life-sized imagining of the subject, once belonging to a full-length statue, with a wonderfully expressive countenance. An impish grin creates apple cheeks and is bracketed by deep folds, with the rubbery lips slightly parted to expose a row of teeth, an anatomical flourish reserved for mythological subjects. The eyes were originally inlaid with contrasting material, with the intensity of the gaze still imparted by crisply defined eyelids. Chunky hair emerges starlike from a whorl at the crown of the head, sprouting in thick tufts over the brow, and brushed into crescent-shaped locks upon the cheeks; the ensemble is encircled by a thin band with berry clusters.

Most remarkably the head is sculpted from matte, red marble. 'Rosso antico' was quarried from sites on the Peloponnese and Asia Minor and imported to Imperial Rome where an erudite clientele was finely attuned to its rarity and considerable expense. Colored marble was especially prized by aristocratic Romans to decorate their opulent villas, with the prohibitively expensive material typically reserved for mythological subjects. The famous pair of centaurs in grey marble (The 'Centauri Furietti', Inv. nos. MC0656 and MC0658) and the red satyr (the 'fauno rosso', Inv. no. MC0657) from Hadrian's Villa and now at the Musei Capitolini in Rome are the best-surviving parallels for this head both in terms of material and style. Conspicuously cavorting in a luxuriously appointed garden, the present young satyr would have delighted the elite Romans who would have commissioned, displayed, and been invited to admire it.

For more on sculptures and colored stones, see Raniero Gnoli, *Marmora Romana* (Rome 1971); Maxwell L. Anderson and Leila Nista (Eds.), *Radiance in Stone. Sculptures in Colored Marble from the Museo Nazionale Romano* (Atlanta, Emory University Museum Exh. Cat. 1989); Gabriele Borghini (Ed.), *Marmi antichi* (Rome 1989); Dario del Bufalo, *Marmi antichi e picture dure* (Lecce 2000); Marilda De Nuccio and Lucrezia Ungaro (Eds.), *I Marmi Colorati della Roma Imperiale* (Rome, Mercati di Traiano Exh. Cat. 2002); Dario del Bufalo, *Marmi colorati: le pietre e l'architettura dell'antico al Barocco* (Milan 2003); *I Colori dell'antico. Marmi Santarelli ai Musei Capitolini* (Rome, Capitoline Museums Exh. Cat. 2022).





179

A Roman Marble Portrait Head of the Emperor Titus

Flavian Period, Reign of Emperor Titus, 79-81 A.D.

Height 7 inches (17.78 cm).

Property from a Private West Coast Collection

Provenance:

Doyle, New York, *Old Master & 19th Century Paintings, Drawings & Prints*, 19 October 2023, Lot 501.

[where catalogued as a 'Roman-style Portrait Head of Caracalla']

\$10,000 - 15,000

The Senate and people of Rome eyed the end of aging Vespasian's reign with a healthy degree of trepidation, having endured years of strife under Nero. Titus, the heir apparent, was not expected to be the same steadying force his father had been. Pushing forty by the time he became emperor, Titus Caesar Vespasianus was less playboy prince and more grizzled military man. Much of his adulthood was spent on military campaigns, including most famously the brutal suppression of Judea's Civil War, with subsequent sack of Jerusalem and destruction of its Temple. Upon succeeding to the throne, he wasted no time in making lavish overtures to his subjects, inaugurating the Flavian Amphitheater (the 'Colosseum') on the site of Nero's pleasure palace with a staggering hundred days of gladiatorial games and violent spectacles featuring exotic animals. This splashy largesse and other initiatives for the public good were effective, outweighing the unfortunate calamities (most notably the eruption of Vesuvius) that marked his short tenure as emperor.

Given the brevity of his reign (lasting just over two years), his sculpted and numismatic portraits were relatively uniform, all adopting the salient features of Vespasian's official image but marked by a greater tendency towards fleshiness than age. This continuity of countenance visually implied Titus' even temperament and stabilizing intentions, projecting dynastic security during a potentially fraught transition of power. Here, the hairline recedes slightly over the wide, creased brow, with curls brushed forward in front of the ears. As in his father's portraiture, the likeness is characterized by small, somewhat close-together eyes marked by prominent lids. A slightly cleft chin distinguishes Titus from his younger brother Domitian, and the slightly pursed mouth is a far cry from his successor's recessive lower lip. The slight turn that enlivens this head can be found frequently in surviving portraits of Titus, both bust and full-length formats, including the cuirassed statue from Herculaneum now in Naples (Museo Archeologico Nazionale, Inv. no. 6059), the full-length togate statue from the Lateran (Musei Vaticani, Inv. no. 2282), and the bust-length example in the Schloss Erbach Collection (Inv. no. 80313).

For more on Titus' portraits, see G. Daltrop, U. Hausmann, M. Wegner, *Die Flavii, das Römische Herrscherbild II*, 1 (1966); D.E.E. Kleiner, *Roman Sculpture*, p. 172; I. Jucker, *Skulpturen der Antiken-Sammlung Ennetwies*, Mainz am Rhein, 1995, Band 1,



180  
A Roman Marble Portrait Bust of a Youth  
Antonine Period, Circa 145-160 A.D.  
Height 11 3/8 inches (28.89 cm).  
Property from a Private West Coast Collection

Provenance:  
Mr. K. and Mrs. S. Broukal, U.K., acquired prior to 1956; thence by descent.  
Lyon & Turnbull, Edinburgh, *African & Oceanic Art and Antiquities*, 16  
September 2020, Lot 79.

\$6,000 - 8,000





181  
A Roman Marble Head of a Child  
Circa 2nd Century A.D.  
Height 7 inches (17.78 cm).  
Property from a Private West Coast Collection

Provenance:  
Stair Gallery, New York, *The Fine Sale*, 9 November 2023, Lot 395.

\$3,000 - 5,000



182  
A Roman Marble Head of the God Mercury  
Circa 1st-2nd Century A.D.  
Height 9 inches (22.86 cm).  
Property from a Midwest Private Collection

Provenance:  
Chris Palmer, Monaco, acquired in the late 1960s.  
Monaco Auctions, Monte Carlo, Monaco, October 2007.  
Acquired by the present owner from the above 8 August 2008.

\$4,000 - 6,000



183

A Roman Marble Head of Hermes

Circa 2nd Century A.D.

Height 9 1/4 inches (23.5 cm).

Provenance:

The Estate of Marianne Mantell (1929-2023), Princeton, New Jersey.

\$6,000 - 8,000



184

A Roman Marble Portrait Head of a Beaded Man  
Circa 1st Century B.C.-1st Century A.D.  
Height 4 3/4 inches (12.07 cm).

Provenance:

Thomaston Auction, Maine, *August Grandeur-Day Two*, 26 August 2023, Lot 2371.

\$1,500 - 2,500



185

A Cypriot Limestone Head of a Male Votary  
Circa Early 6th Century B.C.  
Height 8 1/4 inches (21.59 cm).

Property from an Illinois Private Collection

Provenance:

Sotheby Parke Bernet, New York, *Pre-Columbian, American Indian, African and Oceanic Art, Egyptian, Classical, Western Asiatic, Islamic, & Later Works of Art*, 26 May 1982, Lot 429.

\$6,000 - 8,000





186

A Roman Alabaster Bull

Circa 1st Century B.C.-1st Century A.D.

Length 15 1/4 inches (38.74 cm).

Property from a Private Collection, Chicago, Illinois

Provenance:

Private Collection, Switzerland.

Galerie Nefer, Zurich, where acquired by the present owner, 24 October 1985.

\$8,000 - 12,000

**T**he buttery effect of carved alabaster and the consummate skill of the sculptor conspire in the creation of this bovine masterpiece. Its striking mimetic effect recalls a lost masterpiece, the bronze cow by Myron which was considered the Early Classical sculptor's finest work. This lowing cow that stood on the Athenian Acropolis was reputedly so life-like it attracted calves who wished to suckle from it, bulls who wished to mate with it, and cow rustlers who recognized a beautiful heifer when they saw one.

Here, the subject is a powerful bull with supremely muscled shoulders and flanks, pronounced ribs, and a ridged dewlap. The muzzle is sensitively rendered, hooded eyes delineated, and poll and forehead lightly furred. The head is tilted to the left, giving the animal an appealing, somewhat inquisitive expression. The hindlegs are broken at the hocks and the forelegs slightly above the knees, but the animal's placid stance can be reconstructed with certainty. In the Greco-Roman world bulls were the most prestigious type of offering, with symbolically charged hecatombs (in which a hundred cattle, with a preference for males, were sacrificed at immense expense and logistical effort) reserved for exceptional circumstances. Bathed and sometimes adorned with garlands, the animals led to the altar were selected for vitality and vigor deemed fit for the gods.

The use of alabaster is as unusual as it is effective. Primarily quarried in Upper Egypt, the material was a novelty in the broader Hellenistic world, reaching Rome only in the mid-1st century B.C. (Pliny, *NH*, 36.60) where it was prized for its subtle banding and relative translucency. The remarkable quality of the present statuette indicates the work of an accomplished Hellenistic sculptor who could have plied his trade anywhere in the Mediterranean, with the material hinting at training in the East. The most famous bull to feature in Greek mythology was the beautiful white stud Zeus, who transformed himself to seduce the Phoenician princess Europa, but bulls were widely celebrated elsewhere across the Mediterranean, most notably in Egypt where Apis bulls were revered in connection to Ptah and Osiris. While it is impossible to establish whether this bull was intended to represent a mythological character or a handsome specimen worthy of aristocratic and divine admiration, the choice of alabaster might have intentionally signaled an exotic connection in a period marked by fervent 'Aegyptomania.'

The powerful musculature and elongated form of this bull finds a strong parallel in the marble cow from the Nelson Bunker Hunt Collection (The Summa Galleries, Beverly Hills, California, *Ancient Greek, Roman and Byzantine Art*, 18 September 1981, Lot 71.) See also the standing bronze bull from the Ménil collection for a related pose and turn of the head (H. Hoffman, *Ten Centuries that Shaped the West: Greek and Roman Art in Texas* (1971), cat. 84. On Myron's lost bronze cow, see C. Mattusch, *Greek Bronze Statuary: From the Beginnings Through the Fifth Century B.C.*, 1988, p. 144. For Greek sacrifice, including that of bulls, see W. Burkert, *Homo Necans: The Anthropology of Ancient Greek Sacrificial Ritual and Myth* (1983), ch. 1. For the use of alabaster in the Greco-Roman world, see S.J. Barker and S. Perna, "Alabaster. Quarrying and Trade in the Roman World: Evidence from Pompeii and Herculaneum," *ASMOSIA XI, Interdisciplinary Studies on Ancient Stone* (2018), pp. 45 – 64.



187  
A Roman Marble Relief Fragment  
Circa 2nd-3rd Century A.D.  
Width 12 1/4 inches (31.12 cm).  
Property from a Private Brooklyn Collection

Provenance:  
Sir Daniel Donohue, Villa San Giuseppe, Los Angeles,  
acquired prior to 1968.  
Royal Athena Galleries, New York, 2012 (*Art of the  
Ancient World*, Vol. XXIII, no. 34), where acquired by the  
present owner, 26 March 2014.

\$1,500 - 2,500



188  
Four Greco-Roman Marble Architectural Fragments  
Circa 4th Century B.C.-2nd Century A.D.  
Length of largest 6 7/8 inches (17.46 cm).  
Property from a Midwest Private Collection

Provenance:  
Louis Auguste Dozon (1822 - 1890), France; thence by descent.  
Hôtel des Ventes de Monte-Carlo, Monaco, *Archéologie & Art Islamique -  
Classical Antiquities and Islamic Art*, 6 May 2018, Lot 8.  
Lyon & Turnbull, Edinburgh, *African & Oceanic Art and Antiquities*, 16  
September 2020, Lot 20.

\$2,000 - 3,000



189  
A Roman Marble Doric Column  
Circa 1st-2nd Century A.D.  
Height 20 1/4 inches (51.44 cm).  
Property from the Estate of Robert Haber

Provenance:  
Art Market, Switzerland, 1990s.  
Robert Haber Ancient Art, New York.

\$3,000 - 5,000





190

A Hellenistic Gilt-Silver Phiale

Circa 2nd Century B.C.

Diameter 8 3/4 inches (22.24 cm).

Provenance:

Private Collection (Mr. F), Germany, acquired in the 1950s-1960s.

Aaron Gallery, Tehran, Iran, acquired from the above, 19 September 1980.

\$10,000 - 15,000

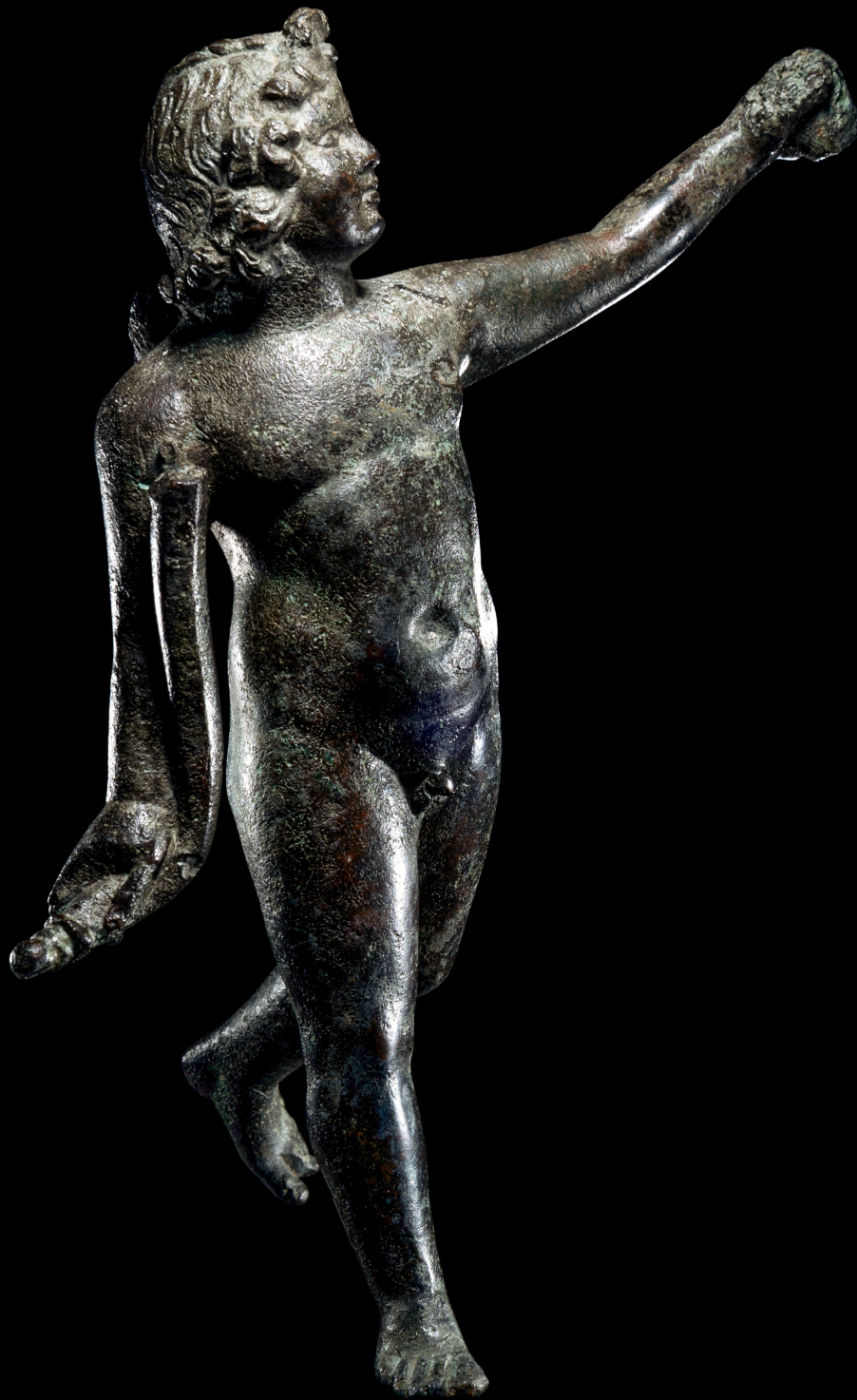












191

**A Roman Bronze Nude Winged Eros**

Circa 1st-2nd Century A.D.

Height 6 3/4 inches (17.15 cm).

**Provenance:**

Private Collection, France.

Ladriere, Paris, May 1987.

Royal Athena Galleries, New York.

Private Collection (H.J.), Sun City, Arizona.

Royal Athena Galleries, New York, 2010 (*Art of the Ancient World*, Vol. XXI, no. 64).

**Exhibited:**

Ohio, Oxford, Miami University Art Museum, 1995-2007.

Virginia, Fairfax, George Mason University Art Museum, 2007-2009.

\$4,000 - 6,000





192

A Hellenistic Bronze Nude Herakles

Circa 1st Century B.C.

Height 4 5/8 inches (11.75 cm).

Provenance:

Sotheby's, London, *Antiquities*, 12-13 December 1983, Lot 288.

Private Collection, England.

Sotheby's, New York, *Antiquities and Islamic Art*, 14 December 1993, Lot 104.

Royal Athena Galleries, New York, 1999 (*Art of the Ancient World*, Vol. X, no. 33).

\$6,000 - 8,000

193

A Hellenistic Bronze Child or Eros

Circa 1st Century B.C.

Height 5 1/4 inches (13.34 cm).

Provenance:

Mr. and Mrs. Albert Lasker, New York, acquired prior to 1962.

Christie's, London, *Fine Antiquities Including the Mrs. Albert D. Lasker Collection*,  
12 December 1990, Lot 183.

Royal Athena Galleries, New York, 1991 (*Art of the Ancient World*, Vol. VI, part 2, no. 24)

John Kluge (Morven Collection), Virginia.

Christie's, New York, *The Morven Collection of Ancient Art*, 8 June 2004, Lot 452.

\$4,000 - 6,000





194  
A Hellenistic Bronze Comic Actor as a Monkey  
Circa 2nd-1st Century B.C.  
Height 3 inches (7.62 cm).  
Property from the Estate of Robert Haber

Provenance:  
Art Market, London, 1990s.  
Robert Haber Ancient Art, New York.

\$3,000 - 5,000



195  
A Roman Silver Jupiter  
Circa 1st-2nd Century A.D.  
Height 2 inches (5.1 cm).

Provenance:  
Ancient Ground, London.  
Private Collection, New Jersey, acquired from the above.  
Arte Primitivo, New York, *Fine Pre-Columbian, Tribal Art & Classical Antiquities*, 2 December 2019, Lot 535.

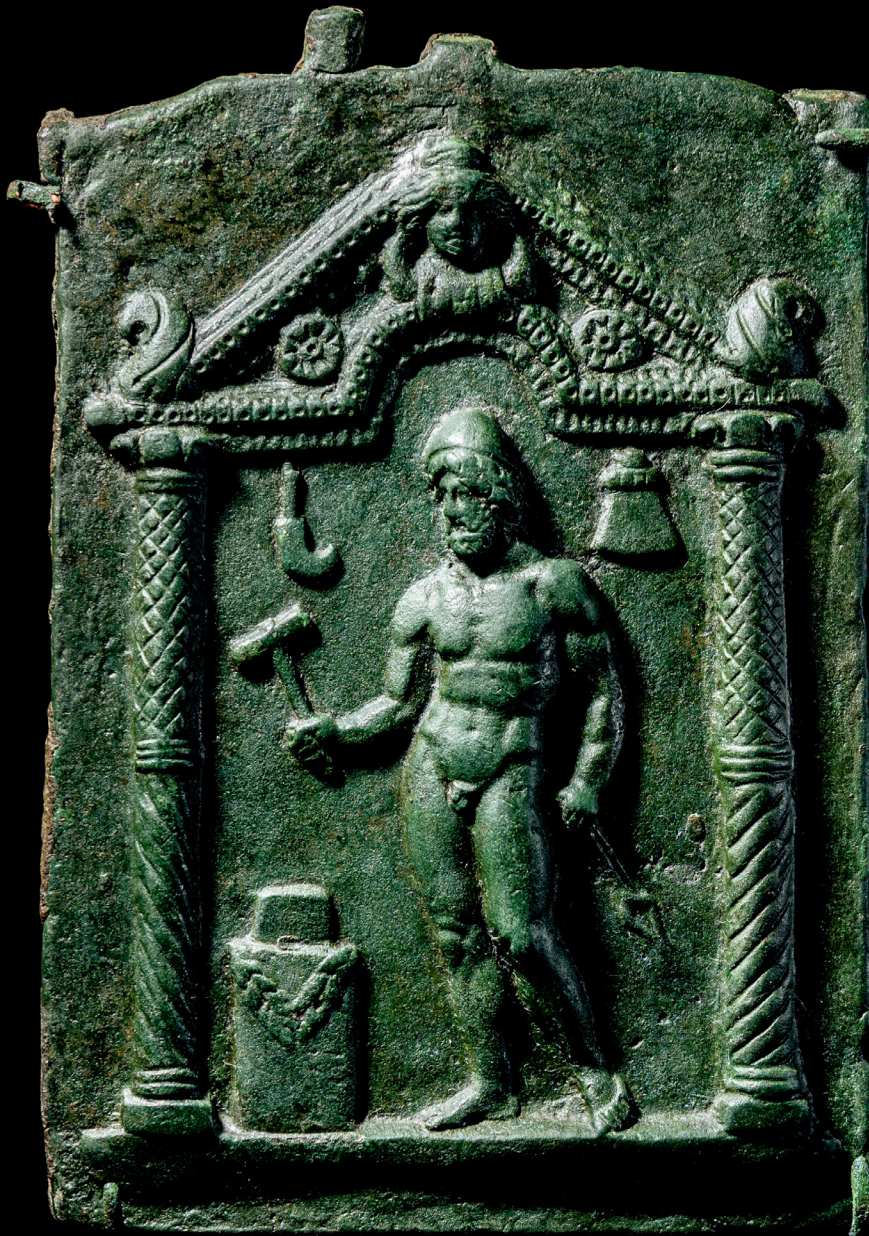
\$800 - 1,200

196  
A Roman Bronze Head of Apollo  
Circa 2nd Century A.D.  
Height 1 1/2 inches (3.81 cm).

Provenance:  
Private Collection, Germany, acquired in the 1960s.  
Private Collection, Germany, acquired from the above in 1984.  
(Art Loss Register no. S00080479)

\$1,000 - 2,000





197

A Roman Bronze Votive Plaque of Vulcan

Circa 2nd-3rd Century A.D.

Height 5 5/8 inches (14.29 cm).

Provenance:

Private Collection (P.P.), California.

Art Market, Munich, 2008.

Royal Athena Galleries, New York, 2016 (*Art of the Ancient World*, Vol. XXVII, no. 45).

\$7,000 - 9,000





198

A Roman Bronze Applique Mask in the Form of Silenus

Circa 1st Century B.C.-1st Century A.D.

Height 5 5/8 inches (14.29 cm).

Property from a New York Private Collection

Provenance:

Galerie Gunter Puhze, Freiburg, 1997 (*Kunst der Antike*, Katalog 12, no. 62).

Sotheby's, New York, *Antiquities*, 5 June 1999, Lot 187.

Art Market, London.

Christie's New York, *Antiquities*, 28 October 2019, Lot 440.

\$12,000 - 18,000



199  
An East Greek Bronze Griffin Protome  
Circa 6th Century B.C.  
Height 4 1/2 inches (11.43 cm).

Provenance:  
Art Market, London.  
Royal Athena Galleries, New York.  
John Kluge (Morven Collection), Virginia, acquired from the above in 1988.  
Christie's, New York, *The Morven Collection of Ancient Art*, 8 June 2004, Lot 382.  
Royal Athena Galleries, New York, 2005 (*Art of the Ancient World*, Vol. XVI, no. 27).

Exhibited:  
Massachusetts, Boston, Museum of Fine Arts, *From Olympus to the Underworld, Ancient Bronzes from the John W. Kluge Collection*, 26 March-23 June 1996.

Published:  
C.C. Vermeule and J.M. Eisenberg, *Catalogue of the Greek, Etruscan, and Roman Bronzes in the Collection of John Kluge*, New York and Boston, 1992, no. 88-60.

\$5,000 - 7,000

200  
A Roman Bronze Phalera with Eagle  
Circa 1st-3rd Century A.D.  
Diameter 2 1/4 inches (5.72 cm).  
Property from a Private Collection, Chicago, Illinois

Provenance:  
Estate of Benjamin Rowland, Cambridge, Massachusetts.  
Trocadero, Kenny & Higgins Asian Art, Inc. Washington D.C.,  
where acquired by the present owner, 21 December 1984.

\$600 - 800





201

**A Roman Bronze Beaked Oinochoe**

Circa 1st Century B.C.-1st Century A.D.

Height 9 inches (22.86 cm).

Property from a Private Collection, Chicago, Illinois

**Provenance:**

Galerie Nefer, Zurich, where acquired by the present owner, 18 March 1985.

This bronze oinochoe is a tasteful blend of form and mythology made to captivate both the server and the sipper. The vessel's elegant ovoid body and elongated neck lead to a pinched spout set on a flat foot. It includes a depiction of Omphale dressed in Hercules' lion skin, a powerful emblem of role reversal and cultural allure that resonated with the Roman elite. Adorned with inlaid silver eyes and a griffin-topped handle, the design enhances the visual and sensory pleasure of the wine it pours, making each serving a toast to Roman culture.

\$8,000 - 12,000





202

A Roman Bronze Patera  
Circa 1st-2nd Century A.D.  
Length 10 1/2 inches (26.67 cm).  
Property from the Estate of Robert Haber

Provenance:  
Art Market, Munich, 2000s,  
Robert Haber Ancient Art, New York.

\$3,000 - 5,000

203

A Roman Bone Plaque with a Dionysiac Scene  
Circa 3rd Century A.D.  
Height 4 inches (10.16 cm).

Provenance:  
Rudolf Adelbert Meyer-Riefstahl (1880-1936), Paris; thence by descent to  
Rudolf Meyer Riefstahl (1929-2011).  
Sotheby's, New York, *Antiquities*, 12 December 2013, Lot 53.

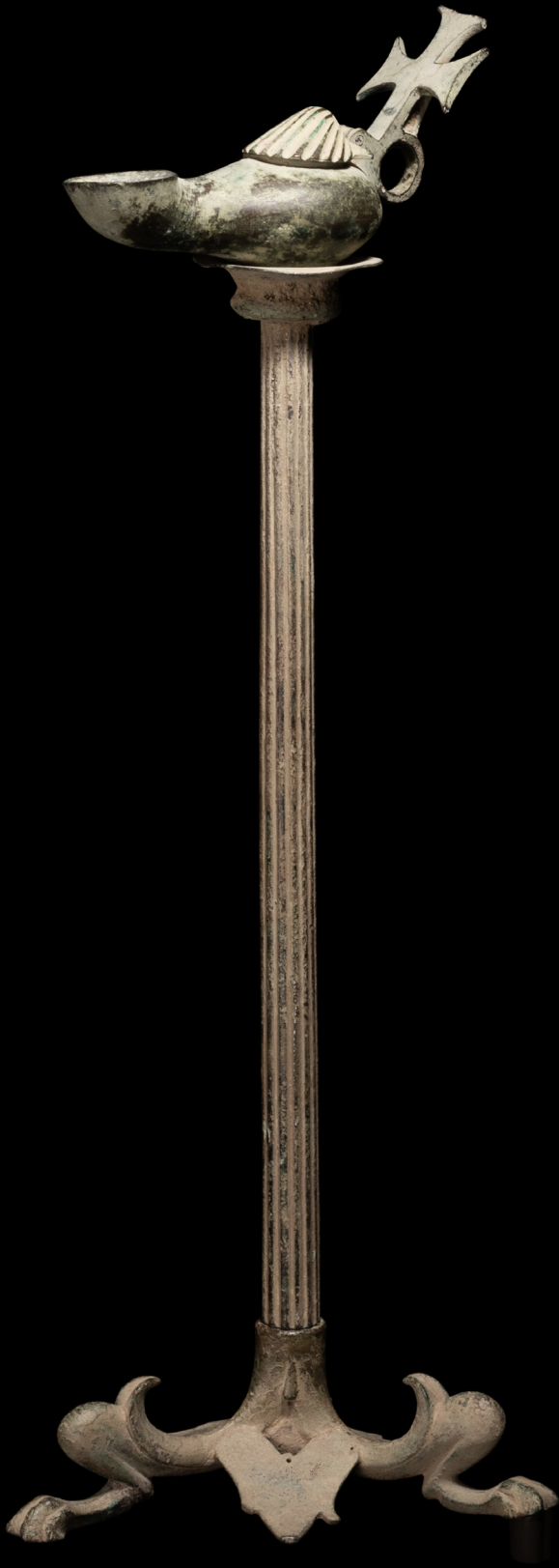
Exhibited:  
Michigan, Detroit, The Detroit Institute of Art, 1973-2003.

This intimate and finely carved plaque depicts a voyeuristic scene in which  
a satyr pulls back a curtain to reveal a kneeling maenad.

\$4,000 - 6,000







204  
An Early Christian Bronze Lamp and Lampstand  
Circa 4th Century A.D.  
Height 23 x width 8 5/8 inches.

Provenance:  
The D.D. Collection, New York, prior to 1992.

\$2,000 - 3,000



205  
A Byzantine Bronze Censor  
Circa 9th-12th Century A.D.  
Width 4 1/4 inches (10.8 cm).  
Property from the Collection of Mr. Felix Brejente, Schaumburg, Illinois

Provenance:  
Fortuna Fine Arts, New York.  
Private Collection, New York.  
Arte Primitivo, New York, *Fine Pre-Columbian & Tribal Art, Classical, Egyptian and Asian Antiquities*, 22 May 2023, Lot 173.

This censor contains relief images of the Annunciation, Nativity, Crucifixion, the Women at the Tomb, and the Virgin and Child Enthroned.

\$3,000 - 5,000

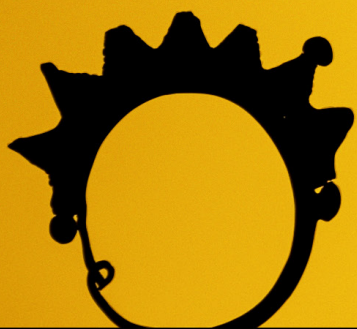


206  
A Byzantine Bronze Pendant Enkolpion Cross  
Circa 5th Century A.D.  
Length 4 1/4 inches (10.8 cm).  
Property from a Private Collection, Chicago, Illinois

Provenance:  
Mathias Komor, New York [Inv. no. E427], where acquired by the present owner, 3 November 1973.

\$200 - 400











207

A Roman Gold and Nicolo Finger Ring with a Female Portrait Head  
Circa 2nd-3rd Century A.D.

Ring size 3 1/2; Width 1 1/8 inches (2.86 cm); High karat gold; 10.02 dwt.

Provenance:

Fortuna Fine Arts, New York, prior to 1990.

Published:

J. Ogden, *A Golden Past: Jewelry from the Ancient World* (Catalogue), 1990, p. 11, no. 37.

\$1,500 - 2,500



208

A Hellenistic Gold and Sard Finger Ring with the God Eros  
Circa 3rd Century B.C.

Ring size 4 1/4; Width 1 inch (2.54 cm); High karat gold; 7.11 dwt.

Provenance:

Fortuna Fine Arts, New York, prior to 1990.

Published:

J. Ogden, *A Golden Past: Jewelry from the Ancient World* (Catalogue), 1990, p. 10, no. 26.

\$1,500 - 2,500



209

A Hellenistic Gold and Jasper Finger Ring with the Head of Alexander the Great  
Circa 3rd-2nd Century B.C.

Ring size 5; Height 7/8 inch (2.22 cm); High karat gold; 2.67 dwt.

Provenance:

Art Market, New York, 1990s. [Inv. no. 62]

\$1,200 - 1,800





210

A Roman Gold and Garnet Finger Ring

Circa 1st Century A.D.

Ring size 7 1/2; Width 15/16 inch (2.38 cm); High karat gold; 2.19 dwt.

Provenance:

Fortuna Fine Arts, New York, prior to 1990.

Published:

J. Ogden, *A Golden Past: Jewelry from the Ancient World* (Catalogue), 1990, p. 14, no. 56.

\$1,000 - 2,000



211

A Roman Gold and Banded Agate Finger Ring with a Warrior

Circa 2nd-4th Century A.D.

Ring size 4 3/4; Height 7/8 inch (2.22 cm); High karat gold; 2.05 dwt.

Provenance:

Art Market, New York.

Private Collection, Bergen County, New Jersey, formed in the 1970s-2000s.

\$1,500 - 2,500



212

A Roman Gold and Garnet Finger Ring

Circa 1st Century A.D.

Ring size 1 3/4; Height 3/4 inch (1.9 cm); High karat gold; 1.43 dwt.

Provenance:

Fortuna Fine Arts, New York, prior to 1990.

Published:

J. Ogden, *A Golden Past: Jewelry from the Ancient World* (Catalogue), 1990, p. 14, no. 57.

\$1,000 - 2,000



213

A Roman Gold and Garnet Finger Ring with the God Eros

Circa 1st-2nd Century A.D.

Ring size 2 1/4; Width 1 inch (2.54 cm); High karat gold; 2.52 dwt.

Provenance:

Fortuna Fine Arts, New York, prior to 1990.

Published:

J. Ogden, *A Golden Past: Jewelry from the Ancient World* (Catalogue), 1990, p. 11, no. 34.

\$1,500 - 2,500



214

A Hellenistic Gold and Garnet Finger Ring with the God Eros

Circa 2nd Century B.C.

Ring size 4 3/4; Height 1 inch; High karat gold; 3.29 dwt.

Provenance:

Fortuna Fine Arts, New York, prior to 1990.

Published:

J. Ogden, *A Golden Past: Jewelry from the Ancient World* (Catalogue), 1990, p. 10, no. 27.

\$1,500 - 2,500



215

A Roman Gold and Nicolo Finger Ring with a Bust of a Youth

Circa 1st-2nd Century A.D.

Ring size 6; Width 1 1/8 inches (2.86 cm); High karat gold; 4.25 dwt.

Provenance:

Private Collection, New Jersey, acquired in the 1980s.

Fortuna Fine Arts, New York, 2004 (*To Dress in Gold*, no. 90).

Christie's, New York, *Ancient Jewelry*, 9 December 2010, Lot 410.

\$1,200 - 1,800





216

A Roman Gold and Garnet Finger Ring with the Goddesses Athena and Nike  
Circa 3rd Century A.D.

Ring size 9 1/2; Width 1 inch (2.54 cm); High karat gold; 2.8 dwt.

Provenance:

Private Collection, Connecticut, 1980s.

\$1,000 - 2,000



217

An Egyptian Gold Finger Ring in the Form of a Snake

Circa 1st Century B.C.-1st Century A.D.

Ring size 7 3/4; Width 1 inch (2.54 cm); High karat gold; 11.82 dwt.

Provenance:

Private Collection, Bergen County, New Jersey, formed in the 1970s-2000s.

\$1,200 - 1,800



218

A Roman Gold Finger Ring

Circa 1st-2nd Century A.D.

Ring size 6 1/4; Width 1 inch (2.54 cm); High karat gold; 7.95 dwt.

Provenance:

Private Collection, Bergen County, New Jersey, formed in the 1970s-2000s.

\$1,000 - 2,000



219

**A Roman Gold Finger Ring with Latin Inscription**

Circa 1st-2nd Century A.D.

Ring size 8; Width 15/16 inch (2.38 cm); High karat gold; 7.97 dwt.

**Provenance:**

Art Market, Munich, Germany, 21 March 1995.

Art Market, New York.

The inscription "BOV PIXI" is unclear and likely denotes a familial name or motto. A possible interpretation might include an abbreviation: "BOV" for "BOVIS" (indicating strength or wealth), and "PIXI" could represent a unique spelling of "PAX" (peace) or a personal name.

\$1,000 - 2,000



220

**A Roman Silver Finger Ring with a Portrait Bust of a Woman**

Circa 2nd-3rd Century A.D.

Ring size 4 1/2; Height 1 inch (2.5 cm); 2.9 dwt.

**Provenance:**

Private Collection, Connecticut, 1990s.

\$400 - 600



221

**A Hellenistic Glass Finger Ring**

Circa 3rd-2nd Century B.C.

Ring size 6 3/4; Width 1 1/2 inches (3.81 cm).

**Provenance:**

Kottler-Feuninger Collection.

Christopher Sheppard, London.

Private Collection (1926-2019), Chicago, where acquired from the above 25 October 1985..

\$600 - 800



222

A Roman Gold Bracelet

Circa 1st-2nd Century A.D.

Width 2 1/2 inches (6.35 cm); High karat gold; 19.08 dwt.

Provenance:

Fortuna Fine Arts, New York, prior to 1990.

Published:

J. Ogden, *A Golden Past: Jewelry from the Ancient World* (Catalogue), 1990, p. 36, no. 171.

\$1,000 - 2,000



223

An Anatolian Gold Hammered-Band Armlet or Bracelet

Circa 500 B.C.

Diameter 2 7/8 inches (7.3 cm); High karat gold; 18.64 dwt.

Provenance:

Fortuna Fine Arts, New York, prior to 1990.

Published:

J. Ogden, *A Golden Past: Jewelry from the Ancient World* (Catalogue), 1990, p. 37, no. 176.

\$1,000 - 2,000





224  
A Roman Gold Diadem or Girdle Featuring Diana  
Circa 3rd Century A.D.  
Width 19 1/4 inches (48.9 cm); High karat gold; 85.4 dwt.  
Provenance:  
The Parvin Collection (Allan Krammer), Chicago, formed in the 1960s-70s and disbanded by the early 1980s. [Inv. no. 381]  
Art Market, New York.  
Published:  
L. Berge & K. Alexander, 'Ancient Gold Work and Jewelry from Chicago Collections' in *The Ancient World*, Vol. 11, 1 & 2, 1985, p. 32, no. 171.  
Exhibited:  
Illinois, Chicago, Art Institute of Chicago, *Ancient Gold Work from Chicago Collections*, 10 April - 31 May 1985.  
\$60,000 - 80,000





**D**iana, the virginal Roman goddess of the hunt, projects forcefully in high relief from the central repoussé plaque. Shown bust-length, she wears a sleeveless chiton, a somewhat troubled expression, and a full quiver over her right shoulder. Chasing is evident in the detailed edge of her garment and fine strands of hair. Applied corrugated strips form a border around the central square element, which is hinged to two slimmer rectangular sections on each side. These are formed of sheet gold and embossed with a stylized ivy-leaf pattern bounded above and below by a rope motif. The adornment's precise function is not abundantly clear: it might have been worn alternately as a diadem or a girdle to secure a garment beneath the breasts. Loops at the ends of the slim rectangular sections might have facilitated either modality, fastened together to encircle the brow or stitched into a garment.

Gold jewelry was always prized in the Greco-Roman world, but was relatively scarce until the conquests of Alexander the Great opened new channels for the precious metal to pour into the region. Even with the new wealth of the Hellenistic period, gold ornament was only ever the prerogative of the wealthiest elite. With high intrinsic value, gold jewelry was frequently melted down and repurposed in antiquity, particularly during times of upheaval. Much has been irretrievably lost, and most important examples survive because they were buried for one of two reasons: they were entombed with their owners as prestigious symbols of their wealth or they were buried in caches for safe-keeping during turbulent periods and never retrieved.

Because it was made to be worn and displayed on the body, gold jewelry was always especially meaningful – its decoration taking on special significance for the wearer. The format of the bust-length goddess emerging from a central element seems to have originated in the Hellenistic period, with the best-known lavish examples now in Athens (see note below). The motif in gold jewelry was popular into Late Antiquity, with the wearer imbued with some of the deity's power and under her protective auspices. Given Diana's tutelary function for women approaching marriage and childbirth, one can well imagine the goddess' image worn as both powerful and attractive protection, perhaps even by a young woman on her wedding day. Certainly, the charged imagery and luxurious nature of this ornament would have been well suited as an aristocratic wedding gift, treasured throughout the bride's life, and perhaps even buried with her as a lasting testament to her social status and femininity.

For more on figures emerging from central elements, see F.H. Marshall, *British Museum Catalogue of Jewellery*. London, 1911. nos. 2883, 3046, for plaque, and plates LXVIII, LXX; H. Hoffmann and V. von Claer. *Antiker Gold und Silberschmuck*. Museum für Kunst und Gewerbe. Hamburg, 1968, p. 17.



225

A Greek Gold Diadem with Inscription

Circa 1st Century B.C.

Width 9 3/4 inches (24.77 cm).

Property from the Collection of Mr. Felix Brejente, Schaumburg, Illinois

Provenance:

The Hanita and Aaron Dechter Collection, Los Angeles, acquired prior to 1989.

Arte Primitivo, New York, *Fine Pre-Columbian & Tribal Art, Classical, Egyptian and Asian Antiquities* 102, 10 June 2021, Lot 496.

Exhibited:

California, San Bernardino and Northridge, University Art Gallery and California State University, *The Dechter Collection of Greek Vases*, 5 May-2 June 1989 and 26 February-30 March 1990.

Published:

K. Hamma, ed., *The Dechter Collection of Greek Vases*, San Bernardino, 1989, p. 85, no. 62.

\$1,200 - 1,800



226

A Pair of East Roman Gold Earrings with Granulated Triangles

Circa 2nd-3rd Century A.D.

Height 15/16 inch (2.38 cm); High karat gold; 1.89 dwt.

Provenance:

Fortuna Fine Arts, New York, prior to 1990.

Published:

J. Ogden, *A Golden Past: Jewelry from the Ancient World* (Catalogue), 1990, p. 33, no. 159.

\$800 - 1,200



227

A Pair of Sumerian Gold Earrings

Circa 2nd Millennium B.C.

Length 1 9/16 inches (4 cm); High karat gold; 1.23 dwt.

Provenance:

Private Collection (1926-2019), Chicago, formed in the 1970s-2000s.

\$300 - 500



228

A Pair of Parthian Gold Hollow Earrings

Circa 1st Century B.C.-3rd Century A.D.

Height 7/8 inch (2.22 cm); High karat gold; 4.24 dwt.

Provenance:

Fortuna Fine Arts, New York, prior to 1990.

Published:

J. Ogden, *A Golden Past: Jewelry from the Ancient World* (Catalogue), 1990, p. 33, no. 161.

\$800 - 1,200



229

A Pair of Roman Gold Sphere-Drop Earrings

Circa 2nd Century A.D.

Height 1 1/2 inches (3.81 cm); High karat gold; 8.31 dwt.

Provenance:

Fortuna Fine Arts, New York, prior to 1990.

Published:

J. Ogden, *A Golden Past: Jewelry from the Ancient World* (Catalogue), 1990, p. 32, no. 152.

\$800 - 1,200

230

A Pair of Byzantine Gold and Pearl Openwork Earrings

Circa 7th-10th Century A.D.

Length 3 1/4 inches (8.26 cm); High karat gold; 5.7 dwt.

Provenance:

Private Collection, Connecticut, 1980s.

\$1,200 - 1,800





231

A Scytho-Siberian Gold Buckle in the Form of a Lion  
Circa 2nd-1st Century B.C.

Width 1 1/2 inches (3.81 cm); High karat gold; 7.66 dwt.

Property from a Private Collection, Chicago, Illinois

Provenance:

Spink and Son, Ltd, London.

Private Collection (1926-2019), Chicago, formed in the 1970s-2000s.

\$1,000 - 2,000





232

A Pair of Frankish Silver Fibulae

Circa Late 6th Century A.D.

Height 3 7/8 inches (9.84 cm).

Property from the Estate of Robert Haber

Provenance:

Wappler Collection (d. 1943), Germany.

Private Collection (J.H.), Germany.

Gorny & Mosch, Munich, *Auktion 168*, 24 June 2008, Lot 32.

Robert Haber Ancient Art, New York.

\$3,000 - 5,000



233

A Hellenistic Gold, Rock Crystal, and Glass Necklace  
Circa 2nd-1st Century B.C.

Length 16 3/4 inches (42.55 cm); High karat gold; 33.7 dwt.

Provenance:

Fortuna Fine Arts, New York, 1992 (*The Gift of the Gods*, p. 53, no. 68).

\$1,000 - 2,000



234

A Hellenistic Gold Necklace with Western  
Asiatic Turquoise Beads

Silenus Heads, Circa 2nd-1st Century B.C.;

Beads, Late 1st Millennium B.C.

Length 18 1/2 inches (46.99 cm); High karat gold;  
15.3 dwt.

Provenance:

Fortuna Fine Arts, New York, prior to 1990.

Published:

J. Ogden, *A Golden Past: Jewelry from the  
Ancient World* (Catalogue), 1990, p. 43, no. 206.

\$1,500 - 2,500





235

A Greek Gold, Emerald, and Glass Necklace with an Amphora-Shaped Pendant

Circa 5th-1st Century B.C.

Length 22 1/2 inches (57.15 cm); High karat gold; 23.49 dwt.

Provenance:

Fortuna Fine Arts, New York, prior to 1990.

Published:

J. Ogden, *A Golden Past: Jewelry from the Ancient World* (Catalogue), 1990, p. 44, no. 209.

\$1,500 - 2,500

236

A Roman Gold Necklace with a Wheel Clasp

Circa 2nd Century A.D.

Length 16 5/8 inches (42.23 cm); High karat gold; 15.32 dwt.

Provenance:

Fortuna Fine Arts, New York, prior to 1990.

Published:

J. Ogden, *A Golden Past: Jewelry from the Ancient World* (Catalogue), 1990, p. 42, no. 200.

\$1,200 - 1,800











237

A Byzantine Mosaic with Inscription

Circa 4th Century A.D.

72 3/4 x 72 3/4 inches (184.79 x 184.79 cm).

Provenance:

Art Market, Switzerland.

Art Market, New York, prior to 1 June 2004.

\$10,000 - 15,000





## ANCIENT ART FROM THE ESTATE OF PHILIP PEARLSTEIN

### Lots 238–268

Philip Pearlstein (1924–2022), a celebrated American artist, was known for his masterful figure paintings, capturing the human form with exquisite detail. When the COVID-19 pandemic hit and physical distancing measures prevented him from inviting models into his studio, Pearlstein found new inspiration in his extensive collection of antiquities and ancient art. This remarkable collection, accumulated over decades of devoted collecting, became the central theme for a series of watercolors created during this unique period called *Treasures from the Studio* (2022).

Pearlstein's collection of art, which is now being offered by Freeman's | Hindman in a series of auctions starting with *Antiquities and Ancient Art*, includes a wide range of ancient objects that he carefully curated over his 98-year life. His keen eye for artifacts and historical treasures is reflected in these watercolors, where he arranged and depicted various clay, terracotta, and earthenware art in unique compositions. From Greek pottery to Egyptian fragments, Pearlstein's final works provide a fascinating glimpse into the diverse pieces he collected and valued. The antiquities offered here are a testament to his love for history and his ability to bring these objects to life on canvas. Lots 238–267 offer collectors the chance to own a piece of the collection that inspired Pearlstein's final artistic creations.





238  
A Sumerian Alabaster Worshipper Figure Fragment  
Circa 3rd Millennium B.C.  
Height 2 inches (5.08 cm).

Provenance:  
Estate of artist Philip Pearlstein (1924-2022), New York.  
\$600 - 800



239  
An Egyptian Green Faience Baboon Amulet  
Late Period to Ptolemaic Period, 664-30 B.C.  
Height 3 1/2 inches (8.89 cm).

Provenance:  
Alex G. Malloy, New York.  
Estate of artist Philip Pearlstein (1924-2022), New York,  
where acquired from the above, 24 April 1972.  
\$2,000 - 3,000



240  
An Egyptian Limestone Wall Fragment  
Ptolemaic Period, 304-30 B.C.  
Width 11 1/2 inches (29.21 cm).

Provenance:  
Estate of artist Philip Pearlstein (1924-2022), New York.  
\$1,000 - 2,000



241

An Egyptian Cartonnage Mummy Mask

Roman Period, Circa 150-200 A.D.

Height 8 1/2 inches (21.59 cm).

Provenance:

Estate of artist Philip Pearlstein (1924-2022), New York.

\$2,000 - 3,000

242

A Roman Silver Head

Circa 3rd Century A.D.

Height 1 1/2 inches (3.81 cm).

Provenance:

Rupert Wace, London.

Estate of artist Philip Pearlstein (1924-2022), New York,  
where acquired from the above.

\$3,000 - 5,000







243

A Roman Fresco Fragment

Circa 1st Century A.D.

Frame 17 3/4 x 12 1/2 inches (45.09 x 31.5 cm).

Provenance:

Estate of artist Philip Pearlstein (1924-2022), New York.

\$1,500 - 2,500





244  
A Greek Terracotta Antefix  
Circa 4th Century B.C.  
Width 6 1/2 inches (16.51 cm).

Provenance:  
Estate of artist Philip Pearlstein (1924-2022), New York.  
\$1,000 - 2,000



245  
An Etruscan Terracotta Profile of a Half Head  
Circa 5th-4th Century B.C.  
Height 8 3/4 inches (22.23 cm).

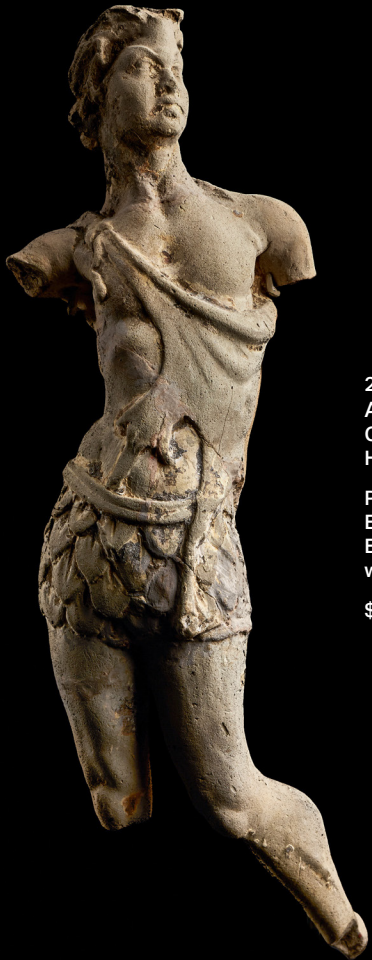
Provenance:  
Edward H. Merrin Gallery, New York.  
Estate of artist Philip Pearlstein (1924-2022), New York,  
where acquired from the above, 27 October 1989.  
\$500 - 700



246  
A Greek Terracotta Hera  
Circa 5th Century B.C.  
Height 7 7/8 inches (20 cm).

Provenance:  
Estate of artist Philip Pearlstein (1924-2022), New York,  
acquired in 1954.

\$1,000 - 2,000



247  
A Hellenistic Terracotta Satyr  
Circa 3rd-2nd Century B.C.  
Height 10 inches (25.4 cm).

Provenance:  
Edward H. Merrin Gallery, New York.  
Estate of artist Philip Pearlstein (1924-2022), New York,  
where acquired from the above, 6 February 1998.

\$1,000 - 2,000



248  
A Hellenistic Terracotta Satyr  
Circa 4th-2nd Century B.C.  
Height 9 5/8 inches (24.45 cm).

Provenance:  
Art Market, New York.  
Estate of artist Philip Pearlstein (1924-2022), New York,  
acquired in the 1980s.

\$1,500 - 2,500



249  
An Apulian Red-figured Vase Fragment  
Circa 4th Century B.C.  
Width 2 5/8 inches (6.67 cm).  
  
Provenance:  
Estate of artist Philip Pearlstein (1924-2022), New York.  
\$200 - 300



250  
An Attic Black-Figured Kylix Vase Fragment  
Circa 5th-4th Century B.C.  
Width 2 3/4 inches (6.99 cm).  
  
Provenance:  
Estate of artist Philip Pearlstein (1924-2022), New York.  
\$200 - 300



251  
A Corinthian Black-Figured Aryballos  
Circa 7th-6th Century B.C.  
Height 4 3/8 inches (11.11 cm).  
  
Provenance:  
Estate of artist Philip Pearlstein (1924-2022), New York,  
where acquired from an online auction in the 1990s.  
\$1,200 - 1,800



252  
An Attic Black-Figured Plemochoe  
Circa late 6th Century B.C.  
Height 6 3/4 inches (17.15 cm).  
  
Provenance:  
Estate of artist Philip Pearlstein (1924-2022), New York.  
\$4,000 - 6,000



253

An Attic Black-Figured Fragmentary Amphora  
Attributed to the Painter of Nicosia Olpe, Circa 575-474 B.C.  
Width 7 1/2 inches (19.05 cm).

Provenance:

Estate of artist Philip Pearlstein (1924-2022), New York.

\$600 - 800





254  
An Attic Black-Figured Lekythos  
Attributed to the Workshop of the Diosphor Painter, 500-480 B.C.  
Height 4 1/8 inches (10.48 cm).  
  
Provenance:  
Alex G. Malloy, New York.  
Estate of artist Philip Pearlstein (1924-2022), New York, where acquired from the above, 11 January 1978.  
\$1,000 - 2,000

255  
An Attic Black-Figured Lekythos  
Attributed to the Haimon Painter, Circa 490-460 B.C.  
Height 5 1/4 inches (13.34 cm).  
  
Provenance:  
Estate of artist Philip Pearlstein (1924-2022), New York, acquired in the 1970s.  
\$1,000 - 2,000



256  
An Attic Red-Figured Lekythos  
Circa 450-425 B.C.  
Height 4 inches (10.16 cm).  
  
Provenance:  
Estate of artist Philip Pearlstein (1924-2022), New York, where acquired from an online auction.  
\$1,500 - 2,500





257  
An Apulian Red-Figured Chous  
Circa Mid 4th Century B.C.  
Height 4 1/8 inches (10.48 cm).

Provenance:  
Estate of artist Philip Pearlstein (1924-2022), New York.

\$600 - 800

258  
A Middle Corinthian Black-Figured Alabastron  
Circa 600-575 B.C.  
Height 8 inches (20.32 cm).

Provenance:  
Estate of artist Philip Pearlstein (1924-2022), New York.

\$600 - 800



259  
An Italo-Corinthian Black-Figured Alabastron with Padded  
Dancers  
Circa 6th Century B.C.  
Height 10 inches (25.4 cm).

Provenance:  
Royal Athena Galleries, New York.  
Estate of artist Philip Pearlstein (1924-2022), New York, where  
acquired from the above in an exchange, 19 April 1970.

\$1,000 - 2,000



260  
An Italo-Corinthian Black-Figured Kotyle  
Circa 6th Century B.C.  
Width 10 1/8 inches (25.72 cm).

Provenance:  
The Estate of Marianne Mantell (1929-2023), Princeton, New Jersey. [Inv. no. 9]

\$800 - 1,200



261  
A Cypriot Bichrome-Ware Neck Amphora  
Circa 9th-8th Century B.C.  
Height 15 1/4 inches (38.74 cm).

Provenance:  
Art Market, New York.  
Estate of artist Philip Pearlstein (1924-2022), New York,  
where acquired from the above in the 1990s.

\$1,000 - 2,000

262  
A Canosan Pottery Pyxis  
Circa 3rd Century B.C.  
Diameter of lid 8 1/4 inches (20.96 cm).

Provenance:  
Estate of artist Philip Pearlstein (1924-2022), New York.

\$2,000 - 3,000





263

**A Syrian Terracotta Cinerary**

Roman Period, Circa 1st Century B.C.-1st Century A.D.  
Height 15 3/4 inches (40 cm).

**Provenance:**

Nina Borowski Archeologie, New York.  
Estate of artist Philip Pearlstein (1924-2022), New York,  
where acquired from the above, 13 March 1989.

\$2,000 - 3,000



264

**An Apulian Red-figured Globular Lidded Pyxis**

Circa 330-320 B.C.  
Height 12 1/2 inches (31.75 cm).

**Provenance:**

Art Market, Rome.  
Estate of artist Philip Pearlstein (1924-2022), New York,  
where acquired from the above in the 1970s.

\$2,000 - 3,000



265  
A Canosan Painted Terracotta Votive Vessel  
Circa 3rd-2nd Century B.C.  
Height 14 3/8 inches (36.51 cm).

Provenance:  
American Art Galleries, New York, *Chmielowski Collection*,  
22-24 February 1922, Lot 185.  
Edward H. Merrin Gallery, New York.  
Estate of artist Philip Pearlstein (1924-2022), New York,  
where acquired from the above, 27 June 1978.

Published:  
A. Oliver Jr., *The Reconstruction of Two Apulian Tomb  
Groups*, Bern, 1968, p. 10, no. 3.

\$3,000 - 5,000



266  
A Villanovan Impasto Amphora  
Circa Mid 7th Century B.C.  
Height 11 1/4 inches (28.58 cm).

Provenance:  
Estate of artist Philip Pearlstein (1924-2022), New York,  
acquired in the 1960s.

\$1,500 - 2,500

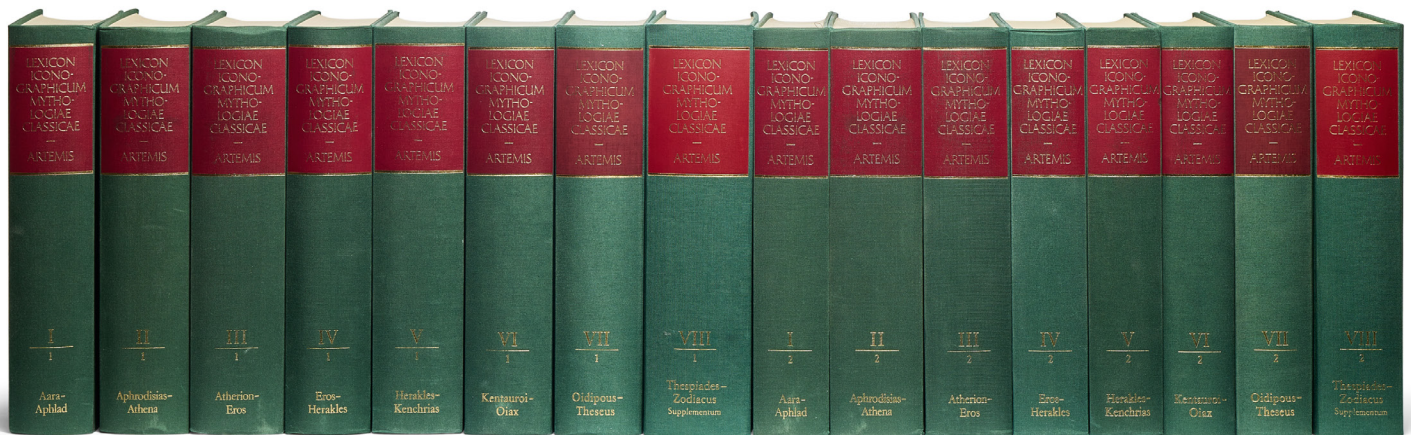


267  
An Italo-Corinthian Terracotta Lion  
Circa 7th century B.C.  
Length 4 3/8 inches (11.11 cm).

Provenance:  
Edward H. Merrin Gallery, New York.  
Estate of artist Philip Pearlstein (1924-2022), New York,  
where acquired from the above, 7 December 1977.

\$800 - 1,200





268

[ENCYCLOPEDIA - LIMC]. *Lexicon Iconographicum Mythologiae Classicae*. Zurich und Munchen: Artemis Verlag, 1981-1997.

8 volumes in 16, 8vo. Numerous illustrations in black and white. Original green cloth, spines stamped in maroon and gilt (a touch of light wear to extremities of a few volumes).

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216.292.8300  
CARRIEPINNEY  
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**DENVER**  
303.825.1855  
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**DETROIT**  
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**MIAMI**  
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**PALM BEACH**  
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**PHILADELPHIA**  
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**RICHMOND**  
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VICE PRESIDENT  
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**SAN DIEGO**  
858.224.3965  
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**SCOTTSDALE**  
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480.546.5150  
KATHRYNBUTLER  
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**ST. LOUIS**  
ANNA SHAVER  
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**WASHINGTON, D.C.**  
202.853.1638  
WASHINGTONDC  
@HINDMANAUCTIONS.COM

Updated 4.25.24



## GUIDE FOR PROSPECTIVE SELLERS

### Evaluation of Property

Freeman's | Hindman is pleased to provide complimentary auction estimates for items you're considering consigning. You are welcome to submit items electronically (consign@hindmanauctions.com) or to contact any of our offices directly.

Our specialists are eager to help you learn more about your collection and current auction sale estimates.

To begin an estimate, our specialists will need:

- At least 3 photos
- Detailed description
- Details on signatures or marks

### Shipping Arrangements

Buyers assume full responsibility for the packing and shipping of lots won at auction. Our Recommended Shippers offer a wide variety of local, domestic, and international shipping options.

In the interest of our clients, Freeman's | Hindman requires a written authorization from the buyer in order to release property to anyone other than the purchaser of record (including but not limited to our recommended shippers). You may submit the Shipping Release Form via fax to 312.280.1211 or email to shipping@hindmanauctions.com

### Appraisals

Our exceptional team of specialists regularly appraises property by analyzing market trends and conducting comprehensive research. Specialists evaluate thousands of objects each year for auction, allowing them to closely monitor the nuances of the current market.

Professional appraisals are prepared for estate tax, gift tax, charitable contribution, insurance and for equitable distribution purposes.

- Estate Tax
- Gift Tax
- Charitable Contribution
- Insurance
- Appraisals for Corporate Valuation Needs

Our trust and estates department recognizes that each client and appraisal situation is unique and often involves multiple asset categories and residences. Fees for appraisals are determined by the number of specialists, hours involved and the necessary travel and expenses. Our competitive fees are negotiated based upon the express needs of each client and are competitive within the marketplace.

Please contact our Appraisals Department (appraisals@hindmanauctions.com) for more information.

### Estate Services

Estate settlement is a meticulous and multi-faceted process. Freeman's | Hindman provides executors, fiduciaries and beneficiaries throughout the country with confidential and customized appraisals and disposition services. All appraisals are prepared fully in accordance with USPAP guidelines and meet all current requirements set forth by the IRS.

We recognize that each client and appraisal situation is unique and often involves multiple asset categories and residences. Our Trusts and Estates department offers services that are tailored to meet our clients' timelines and specifications.

Our specialists offer complimentary walk-through services with the goal of providing an accurate representation of each item's value based on the current auction market. A detailed proposal outlining the manner in which a sale will be conducted from the initial value assessment to removal of the property and settlement is provided to all parties involved.

Please contact our Estate Services (inquiries@hindmanauctions.com) team for more information.

## GUIDE FOR PROSPECTIVE BUYERS

### Conditions of Sale

All bidders with Freeman's | Hindman must read and agree to Conditions of Sale posted in this catalogue prior to bidding at an auction.

### Viewing Auction Items

It is highly recommended that all prospective bidders either view the sale via our online catalogue or contact Freeman's | Hindman for further images or to schedule an appointment to view objects in person.

### Estimates

Freeman's | Hindman provides catalogue descriptions and pre-auction estimates for each lot included in the sale. These estimates are a guide for prospective bidders. They are not definitive. All pre-sale estimates are subject to revision.

### Condition Reports

We are happy to provide a condition report for lots with a low estimate of \$300 and above. Nevertheless, intending buyers are reminded that condition reports are statements of our opinion only, and that each lot is sold "AS IS," per our Conditions of Sale, as outlined in the back of this catalogue. All lots should be viewed personally by prospective buyers or their agents to evaluate the condition of the property offered for sale due to the highly subjective nature of condition reports.

### Bidding at Auction

The highest bidder acknowledged by the auctioneer will be the purchaser. In addition to the hammer price, the buyer agrees to pay Hindman LLC a buyer's premium as well as any applicable taxes.

### Bidding Increments

Bidding generally opens at half the low estimate and advances in the following order, although the auctioneer may vary the bidding increments during the course of the auction.

The standard bidding increments are:

\$0 – 500	<b>\$25</b>
\$500 – 1000	<b>\$50</b>
\$1000 – 2,000	<b>\$100</b>
\$2,000 – 5,000	<b>\$250</b>
\$5,000 – 10,000	<b>\$500</b>
\$10,000 – 20,000	<b>\$1,000</b>
\$20,000 – 50,000	<b>\$2,500</b>
\$50,000 – 100,000	<b>\$5,000</b>
\$100,000 – 200,000	<b>\$10,000</b>
\$200,000 +	<b>AT AUCTIONEER'S DISCRETION</b>

### In-House Bidding

Our auctions are free and open to the public with no obligation for attendees to bid. Registration requires your full contact information, photo identification, credit card information, your signature and agreement to the Conditions of Sale. If you are the successful bidder, your paddle number and the hammer price will be announced by the auctioneer.

### Live Bid Online

Freeman's | Hindman allows absentee and live bidding through our website at hindmanauctions.com as well as absentee and live bidding through third party online bidding providers which vary by sale. For more information regarding online bidding please visit our website at hindmanauctions.com.

### Absentee Bidding

If you are unable to attend an auction, you may place an absentee bid, either through our website at hindmanauctions.com. An absentee bid is the highest price you are willing to pay exclusive of buyer's premium and applicable sales tax. Freeman's | Hindman will exercise absentee bids at no additional charge. Absentee bids are always confidential, and bids are executed at the lowest price possible by the auctioneer according to reserves and competing bids.

### Telephone Bidding

You may register telephone bid requests either through our website at hindmanauctions.com or through the bid form provided at the back of this catalogue. Upon registering for a telephone bid, you will be called on the day of the auction by a Freeman's | Hindman representative approximately five lots before your item is scheduled to be sold. They will communicate to you the bidding activity and will relay your bids to the auctioneer at your discretion. Please note we can only accept telephone bids for lots with a low estimate of \$500 or above unless otherwise noted online. Telephone bids may be requested up to 2 hours prior to the auction start time.

Updated 1.30.24

# Conditions of Sale

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These Conditions of Sale set out the terms upon which Freeman's | Hindman, a dba of Hindman LLC ("we," "us," or "our") sells property by lot in this catalogue. You agree to be bound by these terms by registering to bid and/or by bidding in our auction.

## A. BEFORE THE AUCTION

### 1. LOT DESCRIPTIONS AND WARRANTIES

Our description of a lot, any statement of a lot's condition, and any other oral or written statement about a lot—such as its nature, condition, artist, period, materials, dimensions, weight, exhibition or publication history, or provenance—are our opinion and shall not be relied upon by you as a statement of fact. Except for the limited authenticity warranty contained in paragraphs E and F below, we do not provide any guarantee of our description or the nature of a lot.

### 2. CONDITION

The physical condition of lots in our auctions can vary due to age, normal wear and tear, previous damage, and restoration/repair. All lots are sold "AS IS," in the condition they are in at the time of the auction, and we and the seller make no representation or warranty and assume no liability of any kind as to a lot's condition. Any reference to condition in a catalogue description or a condition report shall not amount to a full accounting of condition and may not include all faults, inherent defects, restoration, alteration, or adaptation. Likewise, images in our catalogue may not depict a lot accurately, as colors and shades may appear different in print or on screen than on physical inspection. We are not responsible for providing you with a description of a lot's condition in the catalogue or in a condition report.

### 3. VIEWING LOTS

We offer pre-auction viewings, either scheduled or by appointment, that are free of charge. If you believe that the catalogue description or condition reports are not sufficient, we suggest you inspect a lot personally or through a knowledgeable representative before you bid on a lot to make sure that you accept the description and its condition. We recommend you hire a professional adviser if you are not familiar with how to address the nature or condition of an object. Freeman's | Hindman has several salerooms throughout the country and the location of sales, or individual items may vary. It is important to check our website and be aware of where each lot is located, for both viewing and for shipping purposes.

### 4. ESTIMATES

Estimates of a lot account for the condition, rarity, quality, and provenance of the object and are based upon prices realized for similar objects in past auctions. Neither you nor anyone else may rely on our estimates as a prediction or guarantee of the actual selling price of a lot or its value for any other purpose. Estimates do not include the buyer's premium, any applicable taxes, and any other applicable charges.

### 5. WITHDRAWAL

We may, in our sole discretion, withdraw a lot from auction at any time prior to or during the sale and shall have no liability to you for our decision to withdraw.

## B. REGISTERING TO BID

### 1. GENERAL

We reserve the right to reject any bid. By participating in the sale, you represent and warrant that:

(a) The bidder and/or purchaser is not subject to trade sanctions, embargoes or any other restriction on trade in the jurisdiction in which it does business as well as under the laws and regulations of the United States, and is not owned (nor partly owned) or controlled by such sanctioned person(s) (collectively, "Sanctioned Person(s)"); (b) Where you are acting as agent, your principal is not a Sanctioned Person(s) nor owned (or partly owned) or controlled by Sanctioned Person(s); and (c) The bidder and/or purchaser undertakes that none of the purchase price will be funded by any Sanctioned Person(s), nor will any party be involved in the transaction including financial institutions, freight forwarders or other forwarding agents or any other party be a Sanctioned Person(s) nor owned (or partly owned) or controlled by a Sanctioned Person(s), unless such activity is authorized in writing by the government authority having jurisdiction over the transaction or in applicable law or regulation.

## 2. NEW BIDDERS

New bidders must register at least twenty-four (24) hours before an auction and must provide us with documentation of their identity.

(a) Individuals must provide photo identification (driver's license, non-driver ID card, or passport) and, if not shown on the photo identification, proof of current address (a current utility bill or bank statement). (b) Corporate clients must provide a Certificate of Incorporation or its equivalent bearing the company's name and registered address, together with documentary proof of directors and beneficial owners. (c) Trusts, partnerships, offshore companies, and other business entities must contact us in advance of the auction to discuss our requirements. If we are not satisfied with the information you provide us in our bidder identification and other registration procedures, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller. New bidders may be required to provide us with a financial reference and/or a deposit before we allow them to bid.

## 3. RETURNING BIDDERS

If you have not bought anything from us recently, then we may require you to register as a new bidder, as described in the paragraph above. Please contact us at least twenty-four (24) hours prior to the auction.

## 4. BIDDING FOR ANOTHER PERSON

If you are bidding as an agent on behalf of another person, your principal must be a registered bidder and must provide us with written authorization allowing you to bid. You, as the agent, shall accept personal liability to pay the purchase price and all other sums due unless we have agreed in writing before the auction that you are acting as an agent on behalf of your principal and that we will only seek payment from your principal.

## 5. BIDDING IN THE SALEROOM

If you wish to bid in the saleroom, you must first acquire a bidding paddle at least thirty (30) minutes before the auction.

## 6. OUR BIDDING SERVICES

We offer the following bidding services as a convenience to our clients, subject to these Conditions of Sale. We shall not be responsible for any error, omission, or failure, human or otherwise, in providing these services.

(a) Phone Bids: You must contact us at least twenty-four (24) hours prior to the auction to arrange a phone bid. We will accept bids by telephone for lots only if our staff is available to take the bids. We agree that we may record telephone bids.

(b) Internet Bids: You can bid in our live sales via our bidding platform or through third-party bidding sites.

(c) Written Bids: You can find a Written Bid Form at the auction location, or online at [www.hindmanauctions.com](http://www.hindmanauctions.com). We must receive your completed Written Bid Form at least twenty-four (24) hours before the auction. We will endeavor to execute written bids at the lowest possible price consistent with the reserve. If you make a written bid on a lot that does not have a reserve and there is no higher bid than yours, we will bid on your behalf at approximately fifty percent (50%) of the low estimate or, if lower, the amount of your bid. The first written bid we receive of those for identical amounts will be given priority over other bids.

## 7. CREDIT CARD AUTHORIZATION HOLD

When you register to bid you may be asked to provide us with a valid credit card number. You authorize us to verify the validity of the credit card by placing a temporary authorization hold on the card that will remain until it falls off, usually within 2 to 7 days.

## C. DURING THE AUCTION

### 1. BIDDING IN THE AUCTION

(a) Live Auctions. We will appoint an individual auctioneer to administer a live auction. The auctioneer may accept bids from (a) written bids left with us by bidders before the auction; (b) bidders in the saleroom; (c) telephone bidders; and (d) Internet bidders, including bidders through third-party bidding sites. Bidding generally starts below the low estimate and increases in steps, called bid increments. The auctioneer will decide at his/her sole option where the bidding should start and the bid increments. Bid increments may vary from auction to auction. You shall comply with all laws and regulations in force that govern your bidding.

(b) Online Auctions. The auctioneer will accept bids from Internet bidders, including bidders through third-party bidding sites. Bidding generally starts



below the low estimate and increases in steps, called bid increments. The auctioneer will decide at his/her sole option where the bidding should start and the bid increments. Bid increments may vary from auction to auction. You shall comply with all laws and regulations in force that govern your bidding.

(c) Timed Auctions. Bids may only be submitted on our website between the dates and times specified in the lot's description. Your bid is submitted once you place and confirm your bid amount. You agree that a bid is final once it is placed and that you may never amend or revoke your bid. You are fully responsible for any errors you make in bidding. Bidding generally opens at or below the low estimate and increases in steps (bidding increments) to be determined in Freeman's | Hindman sole discretion.

## **2. AUCTIONEER'S DISCRETION**

The auctioneer shall have absolute discretion to (a) admit a bidder into or remove a bidder from the saleroom or online auction; (b) accept or refuse any bid; (c) change the order of the lots in the auction; (d) move the bidding backward or forward; (e) withdraw any lot from the auction; (f) divide any lot or combine any two or more lots; (g) reopen or continue the bidding even after the hammer has fallen; and (h) continue the bidding, determine the successful bidder, cancel the sale of the lot, or reoffer and resell any lot in the event that there is an error or dispute related to bidding or the application of the reserve, whether during or after the auction. You must provide us with written notice within three (3) business days of the date of the auction if you believe that the auctioneer has accepted the successful bid in error. The auctioneer will consider the claim and decide in good faith if the sale of the lot is final, whether he/she will cancel the sale of the lot, or whether he/she will reoffer and resell the lot. The auctioneer's decision in exercise of this discretion is final. This paragraph does not in any way affect our ability to cancel the sale of a lot under other applicable provisions of these Conditions of Sale, including the rights of cancellation set forth in sections B(1), D(6), E(2), and G(1).

## **3. BIDDING ON BEHALF OF THE SELLER**

The auctioneer may, at his/her sole option, bid on behalf of the seller up to one bidding increment before the reserve by making either consecutive or responsive bids. The auctioneer will not identify these as bids made on behalf of the seller. If a lot is offered without reserve, the auctioneer will open the bidding at a set increment lower than the lot's low estimate and will solicit higher bids from that amount. If there are no bids on a lot, the auctioneer may deem the lot unsold.

## **4. SUCCESSFUL BIDS AND INVOICES**

Subject to paragraph C(2), the contract of sale between the seller and the successful bidder is formed when the final bid is accepted and the auctioneer's hammer strikes. The successful bid price is the hammer price, and we will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we shall not be responsible for telling you whether your bid was successful. You should contact us immediately after the auction to find out the success of your bid in order to avoid having to pay storage charges. Please note that Freeman's | Hindman will not accept payments for purchased lots from any party other than the purchaser, unless otherwise agreed between the purchaser and Freeman's | Hindman prior to the sale.

## **D. AFTER THE AUCTION**

### **1. THE BUYER'S PREMIUM**

In addition to the hammer price, the successful bidder agrees to pay us a buyer's premium on the hammer price of each lot sold. On all lots except for those in Coins, Medals & Banknotes; Sports Memorabilia; and Arms, Armor & Militaria auctions we charge twenty-seven percent (27%) of the hammer price up to and including \$1,000,000; twenty-one percent (21%) of any amount in excess of \$1,000,001 up to and including \$4,000,000; and fifteen percent (15%) of any amount in excess of \$4,000,001. For all lots offered in Coins, Medals & Banknotes we charge a buyer's premium of twenty-one percent (21%) of the hammer price. Sports Memorabilia; and Arms, Armor & Militaria auctions we charge a buyer's premium of twenty percent (20%) of the hammer price. If the bidder bids through a third-party platform, then the bidder agrees to pay us a surcharge equal to the fee levied by the third-party platform. The third-party platform fee is in addition to the buyer's premium.

### **2. TAXES**

The successful bidder is responsible for any applicable taxes, including any sales or use tax or equivalent tax wherever such taxes may arise on the hammer price, the buyer's premium, and/or any other charges related to the lot. A sales or use tax is dependent upon a number of factors, including, but not limited to, our volume of sale and the place of delivery of the lot, regardless of the nationality or citizenship of the successful bidder. The

applicable sales tax rate will be determined based upon the state, county, or locale to which the lot will be shipped or where it is picked-up in person. We collect sales tax in states where legally required.

## **3. MAKING PAYMENT**

(a) Immediately following the auction, you must pay the purchase price, consisting of the hammer price, plus the buyer's premium, plus any applicable duties and sales, use, or other applicable taxes. Payment is due no later than by the end of the seventh (7th) calendar day following the date of the auction, which we refer to as the due date.

(b) We will only accept payment from the registered successful bidder. Once issued, we cannot change the buyer's name on an invoice or reissue the invoice in a different name.

(c) You must pay for lots in US dollars in one of the following ways:

(i) Wire transfer.

(ii) Bank checks: You must make these payable to Freeman's | Hindman, and we may impose other conditions. Once we have deposited your check, property cannot be released until five (5) business days have passed.

(iii) Personal checks: You must make these payable to Freeman's | Hindman, and they must be drawn from US dollar accounts from a US bank. The property will not be released until the check has cleared and the funds are received by us.

(iv) Credit card: Credit card payments may not exceed \$25,000 and a convenience fee of 3% will be added to each credit card payment.

(v) ACH Bank Transfer

(d) You must quote your invoice number when making a payment. All payments sent by post must be sent to Freeman's | Hindman, 1550 West Carroll Avenue, Chicago, IL 60607, ATTN: Client Accounting Department.

## **4. TRANSFERRING OWNERSHIP TO YOU**

You will not own the lot and title will not pass to you until we have received full payment in good funds of the purchase price, even in circumstances where we have released the lot to you.

## **5. TRANSFERRING RISK TO YOU**

Unless we have agreed otherwise with you, the risk in and responsibility for the lot will transfer to you from whichever is the earlier of the following: (a) when you collect the lot; or (b) the end of the thirtieth (30th) day following the date of the auction or, if earlier, the date the lot is taken into care by a third-party warehouse.

## **6. YOUR FAILURE TO PAY**

If you fail to pay us the purchase price in full in good funds by the due date, we will be entitled to do one or more of the following (as well as enforce any other rights and remedies we have by law) at our sole discretion:

(a) We can charge interest from the due date at a rate of up to one and one-half percent (1.5%) per month on the unpaid amount due.

(b) We can cancel the sale of the lot and sell the lot again, publicly or privately, on such terms as we believe appropriate, in which case you must pay us any shortfall between the amount you owe us and the resale price, plus all costs, expenses, losses, damages, and legal fees we incur due to the cancellation.

(c) We can pay the seller the amount due to them, in which case you acknowledge and understand that we will have all the seller's rights to pursue you for such amount.

(d) We can hold you legally responsible for the amount you owe us and bring legal proceedings against you to recover the amount owed by you, plus other losses, interest, legal fees, and costs as allowed by law.

(e) We can reveal your identity and contact details to the seller.

(f) We can reject any bids made by or on behalf of you in future auctions or require you to provide us with a deposit before accepting any bids.

(g) We can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest, or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us.

(h) We can take any other action we deem necessary or appropriate.

## **7. SHIPPING, COLLECTION, AND STORAGE**

(a) You must collect purchased lots within thirty (30) days of the auction. We can assist in making shipping arrangements by suggesting art handlers, packers, transporters, or experts, but you must arrange all transport and shipping with them, and we are not responsible for their acts, failure to act, or neglect. Freeman's | Hindman has several salerooms throughout the country and the location of sales, or individual items may vary. It is important to check with our website and be aware of where each lot is located, for both viewing and for shipping.

(b) If you do not collect any purchased lot within thirty (30) days following

the auction, we may, at our sole option, (i) charge you storage and insurance costs; (ii) move the lot to another Freeman's | Hindman location or to a third-party warehouse, whereupon we will charge you transport costs, insurance costs, and administration fees for doing so, and you will be subject to the third-party storage warehouse's standard terms and responsible for paying its standard fees and costs; or (iii) sell the lot in any commercially reasonable way we think appropriate.

(c) In accordance with applicable state law, if you have paid for the lot in full but you do not collect the lot within the time specified by the law of the state where the auction takes place, we may charge you state sales tax for the lot.

(d) Nothing in this paragraph is intended to limit our rights under paragraph D(6).

## **8. EXPORTING, IMPORTING, AND ENDANGERED SPECIES**

(a) The shipping of a lot is affected by United States export laws or the import laws of other countries. If you are outside the United States, then local laws may prevent you from importing a lot. You alone are responsible for seeking advice prior to bidding and meeting the requirements of any law or regulation applying to the export or import of a lot.

(b) Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife—such as, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood—may be subject to export controls in the US and import controls in other countries. You should check the relevant wildlife laws and regulations before bidding on any lot containing wildlife material if you plan to export the lot from the United States, import the lot into another country, or ship the lot between states. Your purchase of a lot containing endangered and other protected species of wildlife is at your own risk, and you shall be responsible for any scientific test or other reports required for export from the United States or for shipment between states. We will not cancel your purchase and refund the purchase price if your lot may not be exported, imported, or shipped between states, or if it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to import, export, and/or interstate shipping of a lot containing endangered and other protected species of wildlife.

## **9. FEDERAL FIREARMS LICENSE HANDLING POLICY**

(a) Freeman's | Hindman complies with all federal, state, and local regulations pertaining to the sale and transfer of firearms. We will allow no exception to the rules stated below.

(b) Buyer Responsibility. It is the sole responsibility of the buyer to know and comply with all state and local firearms regulations in the jurisdiction where the buyer resides.

(c) Federal Law. All firearms not classified as antique under federal law will require compliance with the following agencies, as noted with asterisks in our printed and online catalogues:

\* Indicates the weapon is regulated by Federal Firearms laws.

\*\* Indicates the weapon is regulated by Curio & Relic classification of the Federal Firearm laws

\*\*\* Indicates the weapon is regulated by the National Firearms Act of 1934.

(d) Handguns. Non-Ohio resident buyers of handguns must pay for their purchases before leaving the auction. All modern handguns must be retained by an agent. All buyers must arrange with a local firearms dealer in their resident state to provide Freeman's | Hindman with a copy of the FFL license holder to whom any modern handgun will be shipped. Upon receipt of the copy of this license, a purchase will be packaged and shipped (at the buyer's expense) to the appropriate FFL holder. This is a federal law and must be complied with regardless of the buyer's resident state. Please allow up to four weeks for delivery. Transfers of modern handguns to Ohio residents must take place at the location where the auction takes place. Ohio residents may take possession of a modern handgun immediately after their purchase, provided they successfully complete a NICS background check which can occur on the auction premises or afterwards.

(e) Modern Long Guns. Both residents and non-residents of Ohio may take possession of modern long arms after payment, the filing of an ATF form 4473, and completion of a NICS background check. In most cases, the NICS process can be approved or denied on the same day. For further information regarding delays, you may contact the NICS information line at 304.625.2750 or view the information on their website at: <http://www.fbi.gov/program/nics/index.htm>

(f) Antique Guns. Antique firearms are defined as those produced in 1898 or prior. Antique guns may be purchased and removed from the auction premises on the day of sale by a resident or non-resident of Ohio.

(g) Disclaimer. Neither Freeman's | Hindman, their consignors, employees, or agents warrant the safety, or the shoot ability of any firearm sold. All firearms in this catalog are sold as collector items. Buyers wishing to fire ANY firearm purchased in this auction are strongly advised to have the

weapon(s) examined by a competent gunsmith who will test the weapon for its shoot ability and also to ensure that the caliber of the breech is, in fact, the caliber that it is thought to be.

(h) Collection and Shipping. Freeman's | Hindman offers in-house, full-service shipping. Shipping costs are provided with your finalized invoice 24-48 hours after auction. For more information, contact [cowanshipping@hindmanauctions.com](mailto:cowanshipping@hindmanauctions.com). All pickups are by appointment only. To make an appointment, please call 513-871-1670 or email [cincinnati@hindmanauctions.com](mailto:cincinnati@hindmanauctions.com). There are special rules for the following buyers:

i. California and New Jersey: Due to recent changes to California and New Jersey laws, we require all firearms, whether modern or antique, be shipped to a licensed FFL dealer.

ii. New York: We require all firearms, whether modern or antique, be shipped to a licensed FFL. Curio and Relic licenses are not valid for this purpose.

iii. International: We will only ship a firearm to a United States address regardless of the weapon's antique status. It is the responsibility of the buyer to organize the export of their firearms to their country of residence. The buyer is separately responsible for the cost of export shipping and all shipping quotes provided by Freeman's | Hindman are for domestic shipping only.

(i) Freeman's | Hindman Class III License Policy. Freeman's | Hindman in Cincinnati, Ohio is a recognized dealer in Class III items and is recognized as a (63) NRA Firearms Dealer and will comply with all applicable regulations regarding the sale of Class III firearms.

(j) Buyer Responsibility. Buyers are expected to know their state's laws and regulations on machine guns prior to bidding. The following states currently do not allow individuals to own machine guns: California, Hawaii, Illinois, Iowa, Kansas, Maine, Michigan, Mississippi, New Jersey, New York, and Rhode Island. For more details and an up-to-date list of states, please visit the website for the Bureau of Alcohol, Tobacco, Firearms and Explosives at [www.atf.gov](http://www.atf.gov). The buyer shall assume all transfer fees relating to the purchase of Class III weapons.

(k) Paperwork. The three forms required for the purchase of machine guns will be supplied to the bidder/buyer by Freeman's | Hindman. These forms are: 1) ATF Form #4 (and possibly ATF Form #5) 2) Fingerprint Card, and 3) ATF form 5330.20 Certificate of Compliance. All buyers are expected to promptly fill out paperwork and comply with all related laws and regulations.

## **E. WARRANTIES**

### **1. SELLER'S WARRANTIES**

For each lot, the seller gives a warranty that the seller (a) is the owner of the lot or a joint owner of the lot acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the lot, has the permission of the owner to sell the lot or the right to do so by law; and (b) has the right to transfer ownership of the lot to the buyer without any restrictions or claims by anyone else. If either of the above warranties are incorrect, the seller shall not have to pay more than the purchase price (as defined in paragraph D(3) above) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, other damages, or expenses. The seller gives no warranty other than as set out above, and as far as the seller is allowed by law, all warranties from the seller to you, and all other obligations upon the seller that may be added to this agreement by law, are excluded. No employee or agent of Freeman's | Hindman is authorized to make a representation or provide other information, whether orally or in writing, that amends the seller's warranties or creates an additional warranty on behalf of the seller with respect to a lot. Any such representation, other information, or additional warranty shall be null and void.

### **2. OUR LIMITED AUTHENTICITY WARRANTY**

Our limited authenticity warranty, which lasts for one (1) year from the date of a live auction or three (3) months from an online only auction, is that the lots in our sales are authentic as defined in paragraph H, below. You must notify Freeman's | Hindman regarding concerns of authenticity in writing within one (1) year of the date of a live auction or within three (3) months of the date of an online only auction. Following receipt of that written notification, subject to the terms below, Freeman's | Hindman will refund the purchase price paid by the client. The terms of this limited authenticity warranty are as follows:

(a) It will be honored for claims notified in writing within a period of one (1) year from the date of a live auction or three (3) months from an online only auction. After such time, we will not be obligated to honor the limited authenticity warranty.

(b) It is given only for information shown in UPPERCASE type in the first line of the catalogue description (the Heading). It does not apply to any information other than that in the Heading, even if it is shown in UPPERCASE type.



(c) It does not apply to any Heading or part of a Heading that is qualified. "Qualified" means limited by a clarification in a lot's catalogue description or by the use in a Heading of one of the terms listed in the definition of "qualified" provided in paragraph H, below. Qualified Headings are not covered at all by this limited authenticity warranty.

(d) It applies to the Heading as amended by any saleroom notice.

(e) It does not apply where scholarship has developed since the auction, leading to a change in generally accepted opinion. Further, it does not apply if the Heading either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.

(f) It does not apply if the lot can only be shown not to be authentic by a scientific process that, on the date we published the catalogue, was not available or generally accepted for use, was unreasonably expensive or impractical, or was likely to have damaged the lot.

(g) Its benefit is only available to the original buyer shown on the invoice for the lot, issued at the time of the sale, and only if, on the date of the notice of claim, the original buyer is the full owner of the lot and the lot is free from any claim, interest, or restriction by anyone else. The benefit of this limited authenticity warranty may not be transferred by the original buyer to anyone else.

(h) In order to make a claim under the limited authenticity warranty, you must

(i) give us written notice of your claim within one (1) year of the date of a live auction or three (3) months from an online only auction; (ii) at our option, pay for and provide us with the written opinions of two recognized experts in the field, mutually agreed upon by you and us, confirming that the lot is not authentic (we reserve the right to obtain additional opinions at our expense); and (iii) return the lot at your expense to the saleroom from which you bought it in the condition it was in at the time of sale.

(i) Your only right under this limited authenticity warranty is to cancel the sale and receive a refund of the purchase price paid by you to us. We will not, under any circumstances, be required to pay you more than the purchase price, nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, other damages, or expenses.

(j) No employee or agent of Freeman's | Hindman is authorized to make a representation or provide additional information, whether orally or in writing, that amends the limited authenticity warranty or creates an additional warranty with respect to a lot. Any such representation, other information, or additional warranty shall be null and void.

### 3. ADDITIONAL WARRANTY FOR BOOKS

If the lot is a book, then we give an additional warranty to the original buyer shown on the invoice for the lot issued at the time of the sale in the following circumstances:

(a) We will refund the purchase price to the original buyer if we, in our sole discretion, are convinced that the book is defective in text or illustration, subject to the following terms:

(i) This additional warranty does not apply to (A) the absence of blanks, half titles, tissue guards, or advertisements; or damage in respect of bindings, stains, spotting, marginal tears, or other defects not affecting the completeness of the text or illustration; (B) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps, or periodicals; (C) books not identified by title; (D) lots sold without a printed estimate; (E) books that are described in the catalog as sold not subject to return; or (F) defects stated in any condition report or announced at the time of sale.

(ii) To make a claim under this additional warranty, you must give written details of the defect within twenty-one (21) days of the date of the sale and return the lot within twenty-one (21) days of the date of the sale to the saleroom at which you bought it in the same condition as at the time of sale.

(iii) Paragraphs E(2)(b), (c), (d), (e), (h), and (i) also apply to a claim under this additional warranty. (c) No employee or agent of Freeman's | Hindman is authorized to make a representation or provide other information, whether orally or in writing, that amends the additional warranty for books or creates an additional warranty with respect to a lot. Any such representation, other information, or additional warranty shall be null and void.

### 4. JEWELRY

(a) Colored gemstones (such as rubies, sapphires, and emeralds) may have been treated to improve their appearance through methods such as heating and/or various clarity enhancements. These methods are considered common by the international jewelry trade but may make a gemstone more fragile and/or cause the gemstone to require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemological report for any item that does not have a report if the request is made to us at least three (3) weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemological report for every gemstone sold in

our auctions. When we do get gemological reports from internationally accepted gemological laboratories, such reports are described in the catalogue. Reports from American gemological laboratories describe any improvement or treatment to the gemstone. Reports from European gemological laboratories describe any improvement or treatment only if we request that they do so, but they do confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree on whether a gemstone has been treated, the amount of treatment, or whether that treatment is permanent. The gemological laboratories only report on the improvements or treatments known to them at the date they make the report.

(d) For jewelry sales, estimates are based on the information in any gemological report. If no report is available, assume that the gemstones may have been treated or enhanced.

### 5. WATCHES AND CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts that are not original. We do not give a warranty that any individual component part of any watch is authentic. Watchbands described as "associated" are not part of the original watch and may not be authentic. Clocks may be sold without pendulums, weights, or keys.

(b) As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a warranty that any watch is in good working order. Certificates are not available unless described in the catalogue.

(c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water-resistant cases may not be waterproof, and we recommend you have them checked by a competent watchmaker before use.

(d) Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile skin. When straps are shown for display purposes only and are not for sale. We may remove and retain the strap prior to shipment from the sale site. Please check with the department for details on a lot with such a strap.

### 6. YOUR WARRANTIES

You warrant to us and the seller that (a) the funds you use for payment are not connected with any criminal activity, including tax evasion, and neither are you under investigation, nor have you been charged with or convicted of money laundering, terrorist activities, or other crimes; (b) where you are bidding on behalf of another person, (i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the lot(s) in accordance with all applicable anti-money laundering and sanctions laws, you consent to us relying on this due diligence, you will retain for a period of not less than five (5) years the documentation evidencing the due diligence, and you will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so; (ii) the arrangements between you and the ultimate buyer(s) in relation to the lot or otherwise do not, in whole or in part, facilitate tax crimes; (iii) you do not know, and have no reason to suspect, that the funds used for payment are connected with or the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation for, or have been charged with or convicted of, money laundering, terrorist activities, or other crimes.

### F. OUR LIABILITY TO YOU

(a) We give no warranty in relation to any statement made, or information given, by us or our representatives or employees about any lot other than as set out in the limited authenticity warranty or in the additional warranty for books, and as far as we are allowed by law, all warranties and other terms that may be added to this agreement by law are excluded. The seller's warranties contained in paragraph E(1) are their own, and we do not have any liability to you in relation to those warranties.

(b) We are not responsible to you for any reason (whether for breaking this agreement or for any other matter relating to your purchase of, or bid for, any lot) other than in the event of fraud or fraudulent misrepresentation by us, or other than as expressly set out in these Conditions of Sale.

(c) WE DO NOT GIVE ANY REPRESENTATION, WARRANTY, OR GUARANTEE OR ASSUME ANY LIABILITY OF ANY KIND IN RESPECT OF ANY LOT WITH REGARD TO MERCHANTABILITY, FITNESS FOR A PARTICULAR PURPOSE, DESCRIPTION, SIZE, QUALITY, CONDITION, ATTRIBUTION, AUTHENTICITY, RARITY, IMPORTANCE, MEDIUM, PROVENANCE, EXHIBITION HISTORY, LITERATURE, OR HISTORICAL RELEVANCE. EXCEPT AS REQUIRED BY LOCAL LAW, ANY WARRANTY OF ANY KIND IS EXCLUDED BY THIS PARAGRAPH.

(d) Our written and telephone bidding services, online bidding services, and condition reports are free services, and we are not responsible to you for any error, omission, or failure of these services.

(e) We have no responsibility to any person other than a buyer in connection with the purchase of any lot.

(f) If, despite the terms in paragraphs F(a)–(e) or E(2)–(3) above, we are found to be liable to you for any reason, we shall not have to pay more than the purchase price paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

## **G. OTHER TERMS**

### **1. OUR ABILITY TO CANCEL**

In addition to the other rights of cancellation contained herein, we can cancel a sale of a lot if (i) any of your warranties in paragraph E(4) are not correct; (ii) we reasonably believe that completing the transaction is, or may be, unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

### **2. RECORDINGS**

We may videotape and/or audio record proceedings at any auction. We will keep any personal information confidential, except to the extent that disclosure is required by law. If you do not want to be videotaped, you may decide to make a telephone or written bid or bid online instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

### **3. COPYRIGHT**

We own the copyright in all images, illustrations, and written material produced by or for us relating to a lot, including the contents of our catalogues, unless otherwise noted therein. You cannot use them without our prior written permission. We make no representation and offer no guarantee that the buyer of a lot will gain any copyright or other reproduction rights.

### **4. ENFORCING THIS AGREEMENT**

If a court finds that any part of this agreement is invalid, illegal, or impossible to enforce, that part of the agreement will be treated as being deleted, and the rest of this agreement will not be affected.

### **5. TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES**

You may not grant a security interest over or transfer your rights or responsibilities under these terms unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

### **6. PERSONAL INFORMATION**

We will hold and process your personal information in line with our privacy policy at [www.hindmanauctions.com](http://www.hindmanauctions.com).

### **7. WAIVER**

No failure or delay to exercise any right or remedy contained herein shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

### **8. LAW AND DISPUTES**

This agreement, and any noncontractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a lot will be governed by the laws of New York. You and we agree to try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in Illinois. If the dispute is not settled by mediation within sixty (60) days from the date when mediation is initiated, then the dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the dispute involves a non-US party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York, and the arbitration shall be conducted by one arbitrator, who shall be appointed within thirty (30) days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

## **H. GLOSSARY**

**authentic:** a genuine example, rather than a copy or forgery of (a) the work of a particular artist, author, or manufacturer, if the lot is described in the Heading as the work of that artist, author, or manufacturer; (b) a work created within a particular period or culture, if the lot is described in the Heading as a work created during that period or culture; (c) a work of a particular origin or source, if the lot is described in the Heading as being of that origin or source; or (d) in the case of gems, a work that is made of a particular material, if the lot is described in the Heading as being made of that material.

**buyer's premium:** the charge the buyer pays us along with the hammer price.

**catalogue description:** the description of a lot in the catalogue for the auction, as amended by any saleroom notice.

**due date:** has the meaning given to it in paragraph D(3)(a).

**estimate:** the price range included in the catalogue or any saleroom notice within which we believe a lot may sell. Low estimate means the lower figure in the range, and high estimate means the higher figure. The mid estimate is the midpoint between the two.

**hammer price:** the amount of the highest bid the auctioneer accepts for the sale of a lot.

**Heading:** has the meaning given to it in paragraph E(2).

**limited authenticity warranty:** the guarantee we give in paragraph E(2) that a lot is authentic.

**other damages:** any special, consequential, incidental, or indirect damages of any kind or any damages that fall within the meaning of "special," "incidental," or "consequential" under local law.

**purchase price:** has the meaning given to it in paragraph D(3)(a).

**provenance:** the ownership history of a lot.

**qualified:** has the meaning given to it in paragraph E(2), subject to the following terms:

(a) "Cast from a model by" means, in our opinion, a work from the artist's model, originating in his circle and cast during his lifetime or shortly thereafter.

(b) "Attributed to" means, in our opinion, a work probably by the artist.

(c) "In the style of" means, in our opinion, a work of the period of the artist and closely related to his style.

(d) "Ascribed to" means, in our opinion, a work traditionally regarded as by the artist.

(e) "In the manner of" means, in our opinion, a later imitation of the period, of the style, or of the artist's work.

(f) "After" means, in our opinion, a copy or after-cast of a work of the artist.

**reserve:** the confidential amount below which we will not sell a lot.

**saleroom notice:** a written notice posted next to the lot in the saleroom and on [www.hindmanauctions.com](http://www.hindmanauctions.com), which is also read to prospective telephone bidders and provided to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale or before a particular lot is auctioned.

**UPPERCASE type:** type having all capital letters.

**warranty:** a statement or representation in which the person making it guarantees that the facts set out in it are correct.

Updated 1.30.24





# FREEMAN'S | HINDMAN

AUCTIONS & APPRAISALS SINCE 1805

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